

# GENERAL GUIDE

TO THE

## SCIENCE AND ART MUSEUM, DUBLIN,

BY

V. BALL, LL.D., F.R.S.,

DIRECTOR OF THE MUSEUM.

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PART I.—NATURAL HISTORY DEPARTMENT  
(IN THE OLD MUSEUM BUILDING).

PART II.—ART AND INDUSTRIAL DEPARTMENT  
(IN THE NEW MUSEUM BUILDING).

SECOND EDITION.



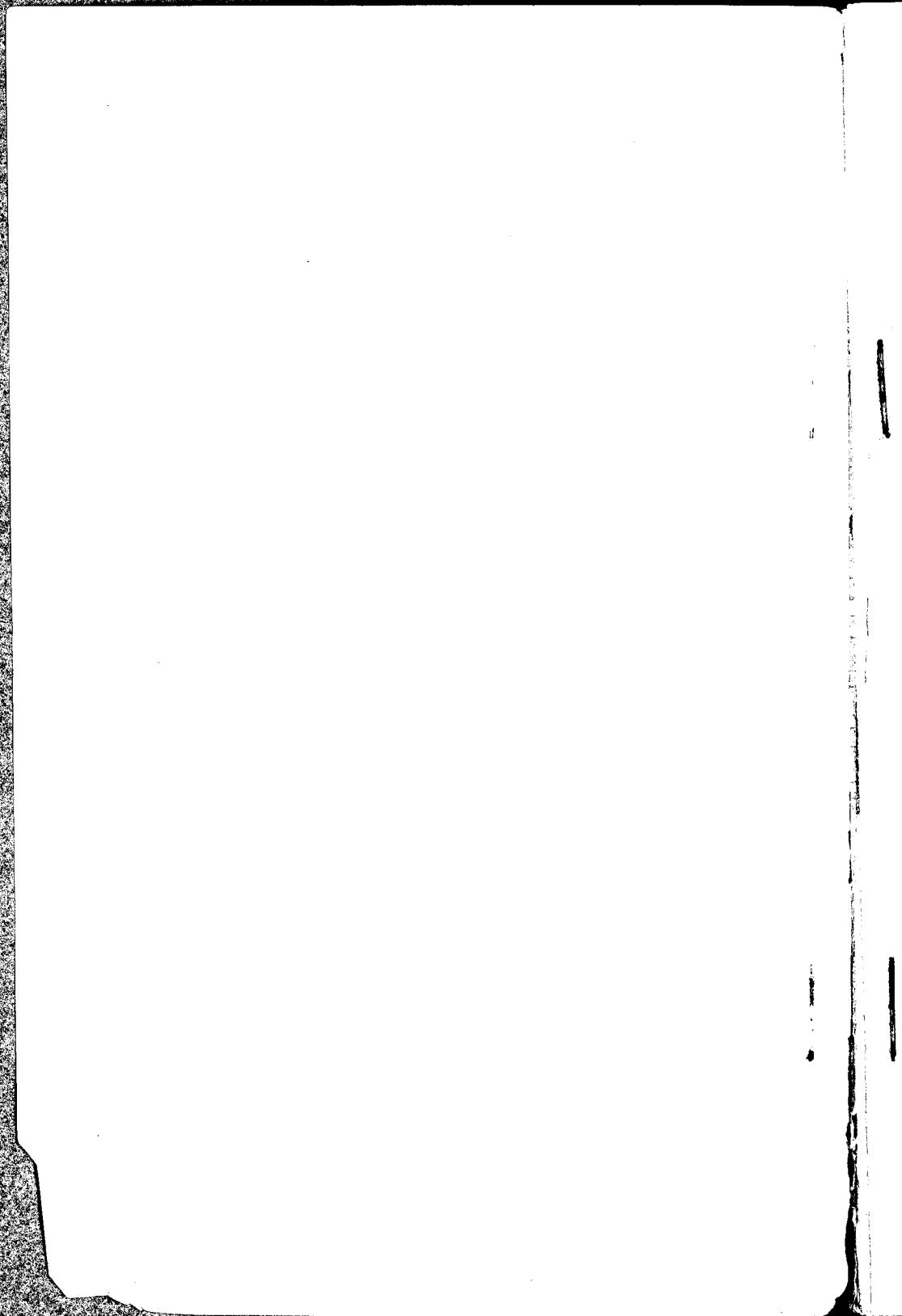
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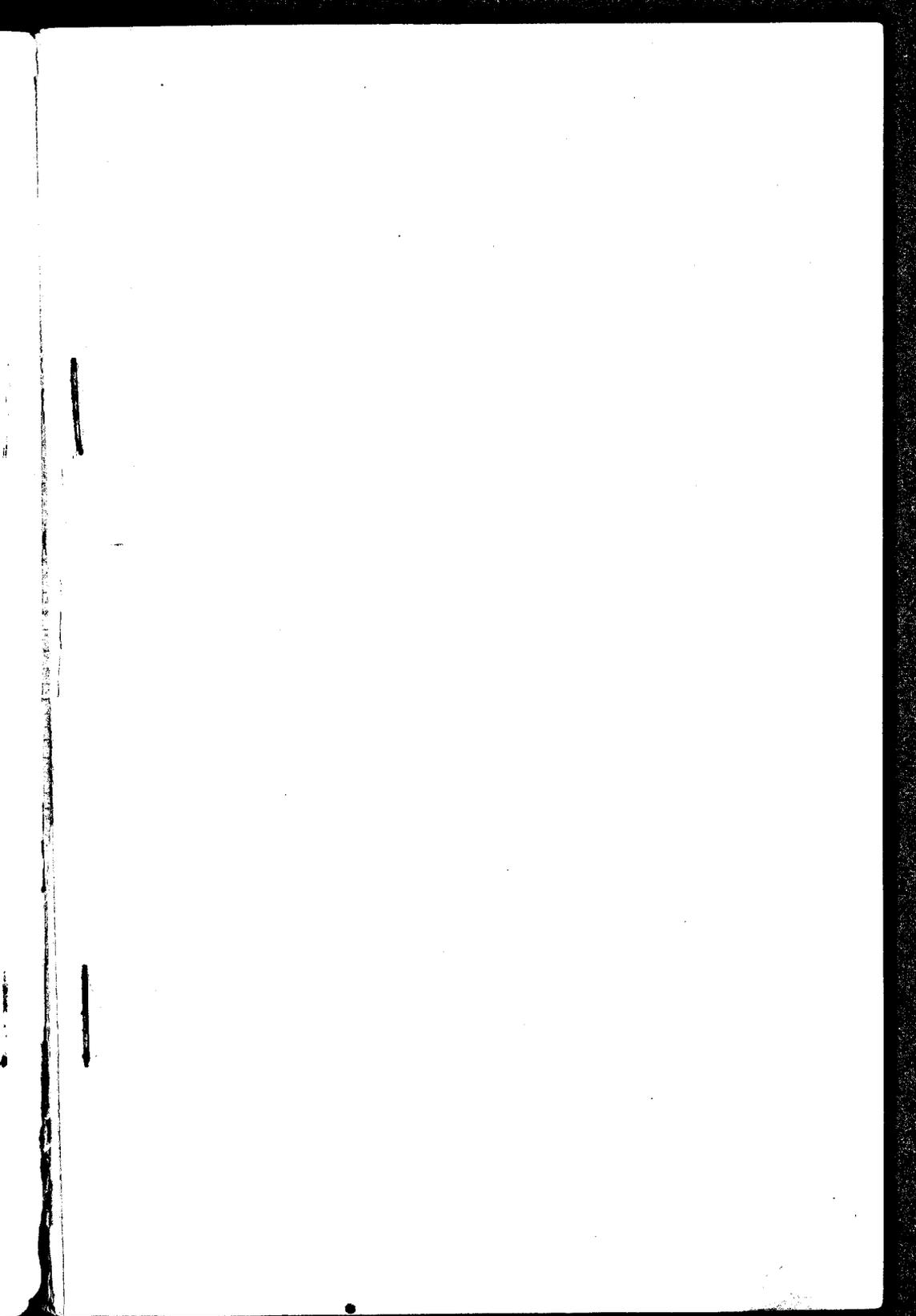
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1890.

SOLD AT THE MUSEUM.

*Price Fourpence.*







Dublin. National Museum of Ireland.



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## P R E F A C E .

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PROBABLY there is no museum of equal extent and range with this one, for which, from one point of view, it is less necessary that a Guide or Handbook should be provided. For some years it has been the practice not only to attach short printed labels to the specimens, but also to prepare for all the important objects, descriptive labels containing greater detail than even an ordinary handbook could conveniently contain. Many specimens too, have small maps attached to them which indicate the localities where they have been obtained.

On the other hand, however, visitors may naturally desire to have an itinerary to the various Departments, while those from afar may wish to carry away with them for future reference, a permanent record of their visits.

In this first edition, several branches of the collections can only be dealt with in a general and imperfect manner, owing to their not having yet reached a sufficiently advanced stage of arrangement. For some of them Handbooks will be hereafter prepared, and for the descriptive details of others, it is hoped that a place will be found in future editions of this work.

A "History of the Museum" is in preparation, and will be published separately. In it will be found an account of the origin and development of this Institution. It is therefore unnecessary to deal with that part of the subject here further than to state that although the Museum was first founded more than 150 years ago, its reorganisation and present system of administration by the Department of Science and Art only dates from the year 1877.

Lists of the annual acquisitions are now regularly printed, and a special list of the donations, from and including the years 1877 to 1888, was recently issued.

Annual Progress Reports by the Officers of the Museum are made to the Department of Science and Art, and are published in the Department's General Report.

In the preparation of this Guide, very great assistance has been rendered by Mr. T. H. Longfield for the Art and Industrial Department, and Dr. Scharff for the Natural History Department.

V. BALL,  
*Director.*

LEINSTER HOUSE,  
*1st July, 1890*

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### PREFACE TO SECOND EDITION.

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THE rapid sale of the first edition of this Guide, since the opening of the New Museum Buildings, has already necessitated the preparation of a second issue. The time which has since elapsed has not been sufficient to permit of the completion of the arrangement of certain sections of the collection, some of which are, however, in progress, while others await such aid as will be afforded by the increase of the executive staff of the Museum.

V. B.

*20th October, 1890.*

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PART I.  
NATURAL HISTORY DEPARTMENT.

(IN THE OLD MUSEUM BUILDING.)

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## DESCRIPTION OF THE NATURAL HISTORY DEPARTMENT.

### INTRODUCTION.

The question of the standard at which the Natural History Department of this Museum should aim, having been raised during the year 1887, the following remarks were inserted in the Report for that year, and it may be added here that the views then enunciated have been carefully followed in practice ever since:—

“I believe we are right in our endeavour to make this Metropolitan Museum something more than what would justly limit the aims of a Provincial or purely educational Museum, neither of which could attempt successfully to deal with large systematic series of specimens. Over and above the geographical argument of our situation in favour of this view, there is the very important fact that, not only do we possess both admirable typical series of all groups generally, and special collections illustrative of the zoology of Ireland, but we also have considerable numbers of specimens which have been accumulated during a long series of years from all parts of the world. I therefore hold it to be our duty to arrange the latter for reference, and, as far as possible, to fill up *lacunæ* rather than neglect them in order to concentrate all our available force on the two first classes of specimens alone. Were we to adopt such a course, the question would arise whether we should accept donations which contained neither typical specimens not already in the collection, nor Irish specimens which were among our desiderata. Further, the question would have to be decided whether we should even retain collections already acquired, no matter how valuable they might be, supposing we resolved not to spend time on them in order to render them available for ready reference.

“Without standard collections of invertebrates, for instance, it would be impossible to work out collections made by the dredging work done round our coast. True as it is that a specialist in any branch must probably, in order to complete a monograph, have recourse to the collections of the British Museum, still it cannot be forgotten that specialists do not spring suddenly into existence, and in the hope that some of the specialists of the future may serve a part of their

\* Annual Report of the Director to the Department of Science and Art for the year 1887.

training in our Museum, I consider we shall best fulfil our duty by availing ourselves of the space at our disposal, and such opportunities as may arise for completing our general collections of specimens belonging to all branches of animal life."

This Department of the Museum, which includes the Palæontological sub-department, is particularly rich in collections of considerable historic interest and value. Although some of them were acquired many years ago, from overcrowding and other causes, they have been more or less hidden away, and it has only become possible within the last few years to render them easily accessible for inspection.

#### ALLOTMENT OF ROOMS.

##### *Ground Floor.*

MAIN ROOM.—Fish and Reptile Collections. Collections illustrative of Geographical Distribution. Skeletons of large Mammals (Whale, Elephants, Rhinoceros, Hippopotamus, &c., cast of Fossil of *Megatherium*, &c.)

##### *First Floor.*

VESTIBULE.—Mammals of Great Britain and Ireland.

MAIN ROOM.—I. General Collection of Mammals, in central and some side cases.

II. General Collection of Invertebrates, in table-cases on the floor.

III. Special Collection of Irish Invertebrates, in wall cases.

IV. Groups of Irish Birds.

FIRST GALLERY.—I. General Collection of Birds.

II. Special Collection of Irish Birds.

SECOND GALLERY.—I. General Collection of Insects.

II. Special Collection of Injurious Insects.

III. Collection of Birds' Nests and Eggs.

IV. Drawer Collection of Birds' Skins.

(Admission to this portion is obtained on special application.)

## COLLECTIONS OF INVERTEBRATES.

The collections belonging to the various classes of invertebrate animals have been described in a special Guide by Professor Haddon,\* formerly an officer of this Museum. It is, therefore, not necessary to enter here upon any details—a general statement of the system of arrangement being sufficient to indicate where the specimens are to be found.

In the Main Room on the first floor there are 29 table-cases containing the general collection of invertebrates, arranged systematically.

Among the specimens there are plentifully interspersed a number of glass models of jelly-fish, sea anemones, and other soft-bodied, marine animals which cannot be satisfactorily preserved in spirit. There are also some glass models which represent minute (microscopic) organisms magnified many times.

The spirit specimens include some beautiful preparation from the Biological Station at Naples, and others prepared at Prague. Among the latter there are several very instructive series representing the life-histories of insects from the egg upwards through the various stages of their metamorphoses. There is also a specimen of the remarkable *Peripatus*—an animal intermediate between worms and insects.

A special collection of Irish invertebrates is arranged in wall cases under the galleries, where the mandibles of a monster Cuttlefish, [*Architeuthis dux*], obtained off the West Coast of Ireland, are to be seen. It is stated that the body of this giant was 17 feet, and the arms 30 feet long.

A considerable number of the table-cases, above referred to, are devoted to a representative series of marine, fresh-water, and land shells. It constitutes, however, only a portion of the whole collection of shells. As there is not space sufficient to exhibit all the species, the remainder are kept in drawer cabinets, but are accessible to students who desire to examine them.

Its special importance justifies a few additional remarks being made in reference to the collection of insects. This collection may be said to consist of two portions, one of which is contained in cabinets, for permission to see which application must be made to the Curator, while the other is so arranged for inspection that it may be easily examined and consulted by all visitors to the Museum. The former includes several very important collections of more or less

\* Guide to the Natural History Department, Series II., Invertebrate Animals, Part I., Recent Invertebrates, &c., 1887. Price Threepence.

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historical interest which have been acquired from time to time, and it is especially rich in LEPIDOPTERA (Butterflies and Moths) and COLEOPTERA (Beetles), the other orders however, being also well represented.

In one of the cases at the eastern end of the Main Room there is an index collection of the orders of insects, and in the second gallery there is also exposed to public view a considerable systematic collection of insects—in it Irish specimens are specially marked as such.

On the south side of the gallery there is a collection of insects injurious to plants, in all their stages of development. Together with them there are placed models and drawings of the parts of the plants which are affected injuriously. The effects and the remedies to be used are explained by printed labels.

Special collections of invertebrates for the use of students, and not accessible to the general public, will be found in the private rooms of the Curator and his assistants. Among these there are the numerous specimens brought back from the various dredging expeditions which have been organized of late years to investigate the deep-sea fauna of the West of Ireland, and a large collection of British, Norwegian, and Mediterranean shells and other invertebrates, which serve for comparison, and are always ready at hand. There are special collections of marine worms and crustacea, and the Warren collection of Irish land and fresh-water mollusca. A special entomological room contains nearly 100,000 specimens of butterflies, moths, beetles, bees, and other insects, for the preservation of which constant care is needed, while the collections are being added to almost daily. Another room is devoted to the mounting and labelling of specimens for the Museum. A small library of works relating to natural history is kept in the rooms of the staff, to aid in classifying and naming the specimens as they arrive.

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## COLLECTIONS OF VERTEBRATES.

### I.—THE COLLECTION OF FISH.

The collection of fish consists primarily of a general series containing numerous spirit and stuffed specimens.

As in other groups there is also a special collection of Irish Fishes which consists partly of spirit specimens, and partly of coloured casts, by which the life-colours are faithfully represented. The original examples of this latter portion

were collected by the late Dr. Robert Ball, when Director of the Trinity College Museum. The casts were presented to this Museum by the Board of Trinity College in the year 1863. After their acquisition those which had not been already coloured were painted under Dr. A. Carte's superintendence. It will be of some interest to record here that it was not until after he had seen this collection that the late Mr. Frank Buckland adopted the same method of representing fish. It has since been followed in some of the museums of America.

A printed list of Irish Fish has recently been prepared by the Curator, Dr. Scharff.

## II.—THE COLLECTION OF AMPHIBIA.

The collection of the Amphibia, which includes the frogs, toads, and newts, is not extensive, but sufficiently characteristic for educational purposes. It is contained in one case, near the fish, in the Room on the Ground Floor.

## III.—THE COLLECTION OF REPTILES.

The collection of reptiles consists of a number of spirit and stuffed specimens, which are exhibited in the Room on the Ground Floor. Specially notable among the latter is a group which includes fine specimens of the Egyptian and Australian Crocodiles, the American Alligator, and the Indian Ghariyal. Placed thus side by side their respective characteristics admit of easy comparison.

It may be added that this collection has only been arranged during the past few years, and that many additions must be made to it before it can be said to equal in fulness and importance those belonging to the other classes.

No special collection of Irish reptiles is exhibited, for the well-known reason that, excepting a Lizard and the Turtle which are occasionally found on the coast, no other representatives of the class occur in this country.

## IV.—THE COLLECTION OF BIRDS.

The general collection of birds' skins is of considerable extent, and consists of two divisions, the specimens in one of which are mounted and arranged in the cases in the first gallery of the Main Room of the Natural History Building. The other division consists of the unmounted skins, which are kept in drawers in the shut off portion of the second gallery for purposes of reference. It includes specimens belonging to about 5,000 species.



Special groups of birds have been placed apart from the general collection, in order to illustrate geographical distribution. These will be found in the Room on the ground floor, while in the Main Room of the first floor there are a number of cases containing groups of birds with their nests and young. Among other points illustrated by these groups, the protective coloration of the plumage of the young birds is especially noteworthy.

The local collection of Irish Birds is displayed in the first gallery of the First Floor Room. Its interest and value as the most complete collection in existence have been enhanced since the publication by the late Curator, Mr. A. G. More, F.L.S., of a list, of which a second edition has recently appeared. This collection embraces, besides others, those made by the Ordnance Survey under General Portlock, the late R. J. Montgomery, T. M. Warren, and the Natural History Society of Dublin.

## V. THE COLLECTION OF MAMMALS.

### A.—*The Systematic Collection.\**

This collection is contained in a row of eight large cases occupying the centre, and five at the sides of the Main Room of the first floor of the Natural History Building.

Case I., on the right hand of the entrance from the lobby of the staircase, contains the MONOTREMATA or egg-laying Mammals; Case II., on the left, contains the Kangaroos and other Marsupials; Case III. the EDENTATA, including the sloths and ant-eaters, here also are to be found examples of the SIRENIA or sea-cows, and the CETACEA or whales; it may be noted here that there is a fine skeleton of the Rorqual, 65 feet in length, from Bantry Bay, in the Room on the ground floor. Case IV. contains specimens of the UNGULATA or hoofed animals, belonging to the sub-order ARTIODACTYLA, of which the hippopotamus, wild boar, deer and antelope are notable examples—some of these are also found in Case V., together with representatives of the sub-orders PERISSODACTYLA, HYRACOIDEA, and PROBOSCIDEA, of which the horses, tapirs and rhinoceroses, the coney, and the elephants afford examples, respectively. The skeletons of two elephants from want of space here have been placed in the ground floor Room. Case VI. contains the RODENTIA or gnawing mammals, CHEIROPTERA or bats, and the INSECTIVORA or insect-eating

\* For details the reader is referred to the Special Guide of the Vertebrate Animals by Dr. Scharff, Curator of the Natural History Department, 1890.

mammals; Cases VII., VIII., and IX. contain the CARNIVORA or beasts of prey; Cases X. and XI. contain the DERMOP-TERA, or so-called flying lemur, and the order PRIMATES, which include the lemurs, monkeys and man. Thus it will be found that these cases present a complete sequence of the species of mammals from the lowest to the highest.

#### B.—*Human Skulls.*

There has never been any serious attempt to bring together a representative series of human skulls in this Museum, such specimens as there are, have been acquired casually from time to time, but are not without their interest and value so far as they go. These originals are supplemented by a large number of casts which, many years ago, were prepared, by permission, from a collection in the Chatham Museum.

Among miscellaneous casts those of the skulls of Dean Swift and Stella may be noted as likely to prove of special interest.

#### C.—*The Mammals of Great Britain and Ireland.*

In the vestibule at the head of the western staircase a special section has been set apart for a collection of the mammals which are found wild, at the present day, in these islands; where possible, preference has been given to Irish specimens. This collection has grown considerably since it was first set apart from the general collection a few years ago, but there are still many gaps to be filled. A full enumeration of the species will be found in the special Guide by Dr. Scharff to which reference has just been made.

### THE GEOGRAPHICAL DISTRIBUTION OF ANIMALS.

Closely as the study of animals from the point of view of their relations to one another is linked with that of their geographical distribution, the adequate illustration of the latter requires a totally distinct kind of treatment and arrangement.

Although in but few museums has the attempt yet been made of presenting pictures, so to speak, of the associated forms of life in the recognised Geographical "Regions", we have nevertheless resolved in so far as the means and space at our disposal admit, to endeavour to prepare such pictures, feeling confident that they cannot fail to instruct and provoke inquiry as to the causes which have produced the forms of



life characteristic of distinct regions. The subject as elucidated by Darwin, and more particularly by Wallace, has opened up new vistas of thought and speculation to those who seek to trace out the past history not only of the animal life of the globe, but also of the globe itself.

The groups illustrative of Geographical Distribution are arranged on the ground floor of the Natural History Building according to the following regions :—

PALÆARCTIC,	. Europe, N. Africa, and N. and Central Asia.
NEARCTIC, .	. North America.
ETHIOPIAN,	. Central and S. Africa and Madagascar.
ORIENTAL, .	. India, Malaya, S. China.
AUSTRALIAN,	. Papua, Australia and New Zealand.
NEOTROPICAL,	. Tropical and S. America.

The groups of animals representative of the faunas of these different regions include typical examples of invertebrates as well as an assortment of specimens of certain orders of vertebrates.

#### THE PALÆONTOLOGICAL COLLECTION.

##### *In the Annex.*

Although from a biological point of view there are admittedly very cogent reasons for attempting the amalgamation in museums of the specimens illustrative of recent and extinct life respectively, it is found, as a matter of experience, that to do so is attended with serious difficulty.

To display satisfactorily, side by side, stuffed skins and skeletons with mineralized fossil remains is probably impossible; certainly, so far, it does not appear to have been accomplished on a large scale in any of the principal museums.

Such being the case it has been decided to arrange the principal part of the palæontological or fossil collections in this Museum in a separate gallery, according to a biological system of arrangement in which recent specimens are merely introduced for the purpose of illustrating obscure remains, and not for the purpose of filling gaps.

In the cases containing the recent invertebrates, fossils have to some extent, however, been inserted in order to fill gaps.

Besides the general collection of fossil remains there are several special collections having certain characteristics which render it advisable that they should be kept separate for speedy reference.

Among these the Irish Collection made by the Geological Survey of Ireland, which has recently been brought to new quarters in this Museum\*, should be specially noted here. It is not, however, incorporated with the general Museum collections.

#### A.—FOSSIL PLANTS.

The fossil plants which from time to time have been acquired over a very long period were a few years ago brought together so as to form a united collection, and those of palæozoic age have had the advantage of being submitted to critical examination by Mr. R. Kidston, F.G.S. These include a fair series of ordinary carboniferous plants, and a large number of specimens of *Cyclopteris Hibernicus* and other plants from the yellow sandstones of Kiltorcan, in the county Kilkenny.

Among the tertiary and mesozoic plants there is a collection of Arctic miocene plants which was presented to the Museum by Admiral Sir F. Leopold M'Clintock. Another collection, also of miocene plants, brought by Captain Colomb, R.N., from Atanekerdluk in the Island of Disco in Greenland, has been examined by Professor Oswald Heer, of Zurich, and is described by him in his *Flora Fossilis Arctica*.† A third collection of Arctic plants was made in Grennell Land, and presented by Dr. Moss, R.N.

#### B.—FOSSIL INVERTEBRATES.

The several classes of invertebrates are fairly well represented in the general systematic collection, but having been brought together from many and varied sources, they are as yet only partly classified, and for their final arrangement must await examination by experts.

Of special collections, not incorporated with the above, the Silurian and Carboniferous fossils presented by Sir Richard Griffith in the year 1872, which include many of the types described by M'Coy and Salter,‡ and the Arctic fossils presented by Sir F. Leopold M'Clintock and others, are the most noteworthy.

\* See Ground Floor, Rooms I. and II., in New Building.

† See Proceedings, Royal Dublin Society, Vol. 108, App. I., p. ii.

‡ See Proceedings Royal Dublin Society, Vol. 109, p. 31, and App. I., p. 1.



## C.—FOSSIL VERTEBRATES.

*Fish*

The miscellaneous collection of fossil fish, though fairly extensive and representative, presents no very special features. It was arranged and the species identified by Mr. William Davis, F.G.S., in the year 1888. Since then it has received some additions, including the non-Irish specimens belonging to the Geological Survey of Ireland.

*Amphibia.*

The species belonging to this class are not very numerous, but they include a fine set of specimens from the Kilkenny coal-field.

*Reptiles.*

In this class, too, not very many species are represented. Among the more noteworthy are :—I. The original specimen of the gigantic *Plesiosaurus Cramptoni* (Carte and Baily), casts of which are exhibited in the British and several American Museums.

II. Many fine specimens of *Ichthyosaurus*, of different species, from Barrow-on-Soar, &c.,\* which were acquired in the year 1869 from Mr. Lee.

III. A vertebra of *Arctosaurus*, from Rendezvous Point, N.L. 70° 36', presented by Captain Sherrard Osborne. This very interesting fossil was originally described by Dr. Leith Adams,† and recently it has been re-examined by Mr. R. Lydekker,‡ who has pronounced it to be the cervical vertebra of a *Deinosaur*, thus the specimen is of considerable importance as it indicates a geographical link between the Deinosaurus of Europe and America.

IV. There are a few original fossil reptile remains from the Pliocene deposits of the Sivalik hills in India, and a number of casts from the Falconer and Cautley collection, which were presented to the Museum by the E. I. Company in the year 1848. There is also a copy of the restoration of the gigantic land tortoise, *Colossochelys*, which was received in exchange from the Derby Museum in the year 1865. [It has recently been proved that this model is much too large].

\* See Proceedings, Royal Dublin Society, Vol. 205, App. No. 2, p. ii.

† Proceedings, Royal Irish Academy.

‡ Geological Magazine Decade III., Vol. VI., August, 1889.

*Birds.*

The *Ornithosauria*, or birds with teeth, are represented by a cast of the British Museum *Archæopteryx*, and a photograph of the specimen in Berlin. There are also illustrations (ideal restorations) of *Ichthyornis* and *Hesperornis*. There are mounted skeletons, besides separate bones of *Dinornis* (several species), Dodo and Solitaire, and, side by side with the two last, there are copies of Savery's and Leguat's pictures of the birds as they appeared in the flesh. There are also some bones and a model of the egg of the Madagascar *Æpyornis*.

*Mammals.*

The collection illustrative of the extinct Mammalia, although it is already extensive, requires many additions, especially of American species, before it can be regarded as fairly representative. It is, however, very rich in original specimens of Sivalik fossils, as they represent the combination of three or four distinct collections formerly contained in different museums in Dublin. Supplemented as these are by numerous casts of the Falconer and Cautley specimens they now constitute, probably, after the collections in London and Calcutta, the finest series in any museum. They have been examined and identified by Mr. R. Lydekker.\*

Among the casts of specially rare and interesting animals those of *Hyracotherium*, *Phenacodus* (the five-toed progenitor of the horse), and *Halitherium*, are the most noteworthy. There are also mounted casts of *Megatherium*, received from the British Museum, and *Schistopleuron* received in exchange from Professor Ward, of Rochester, U.S.A., in 1865.

The only special collection is that of the Irish Mammals, with specimens of which the Museum is naturally very well provided.

## THE FOSSIL MAMMALS OF IRELAND.

The local interest attaching to these renders it desirable to enter somewhat more fully into descriptive details than has been attempted with reference to the fossils of the general collection.

The fossil Mammalia of Ireland, though small in number, when compared with the species found in England, nevertheless possess several features of special and particular

\* Transactions, Royal Dublin Society, Vol. III Series II., Part IV., 1884.

interest. In age they range upwards from pleistocene, through prehistoric, a few having survived into recent times.

The fossil remains of pleistocene age are principally found in blue clay or gravel beneath peat bogs, or in limestone caves, as at Shandon and Ballynamindra, in the county of Waterford. The species may be conveniently enumerated under three headings as follows\* :—

A. PLEISTOCENE.—I. The Bear, *Ursus horribilis*. Skulls of the Irish variety of the Grisly Bear have been found at the following localities :—Ballinmore, co. Leitrim (original in British Museum) ; borders of Longford and Westmeath (two originals in Leeds Museum, casts in this Museum) ; Clonbourne, near Parsonstown (original in British Museum, cast in this Museum) ; in the river Boyne, near Kiltrathmurray, co. Kildare (now in this Museum) ; portions of skulls and other bones have been obtained in the caves at Shandon and Ballynamindra (they are now in this Museum) ; several bones were also obtained in Lough Gur, co. Limerick (they also are now in this Museum).

Bears probably existed in Ireland in prehistoric times, but there is no distinct record of their survival in this country into historic times. II. The Wolf—*Canis lupus*. Although the Wolf did not become extinct in Ireland till the beginning of the eighteenth century, but few remains have been found. The principal localities are the caves at Ballynamindra, co. Waterford, and at Knockmore, co. Fermanagh. III. The Fox—*Canis vulpes*. IV. The Horse—*Equus caballus*. Remains of the Horse have been found in association with extinct Pleistocene animals in the caves of Shandon and Ballynamindra. They have also been found in caves at Ballintoy, co. Antrim, and near the shores of Loch Erne. Horses very possibly afforded food to the prehistoric races of men. V. Red Deer—*Cervus elaphus*. Its remains also occur with those of extinct Pleistocene animals. VI. The Irish Elk, or Gigantic Deer—*Cervus (Megaceros) giganteus*. This animal, judging from the extraordinary abundance of its remains, appears to have been very abundant in later pleistocene, and probably also in prehistoric times. That it was a contemporary of the Mammoth is tolerably certain, that it lived together with man, if not beyond all question of doubt, is still highly probable. The counties of Limerick, Galway Wexford and Dublin have yielded the most abundant supplies of its remains. There are three mounted skeletons in the

\* A full account of the extinct mammalia of Ireland will be found in the Transactions of the Royal Dublin Society, Vol. III., Series II, Part X., 1885.

Museum and about seventy skulls; of these only two are of females. Some of the antlers and long bones exhibit curious polished spots and groovings which it has been very clearly demonstrated were produced by the rubbing of the bones against one another as they lay in contact—the movement having been produced, it is supposed, by a quivering motion of the soil or by alternate expansions and contractions of the peat overlying them. VII. The Mammoth—*Elephas primigenius*. The most important and instructive discovery of remains of the Mammoth was made in the Shandon cave, near Dungarvan, county Waterford, by Mr. Brenan in the year 1859. The bones were associated with those of Bear, Wolf, Reindeer, Red Deer, Horse, Fox, Alpine Hare, &c. Remains of the Mammoth have also been met with in the counties of Cavan, Galway, and Antrim. The Cavan discovery having been made so far back as the year 1715,\* is one of the earliest well-authenticated discoveries of Mammoth's remains in the British Isles. Of all the above-named animals, the Mammoth alone did not survive into prehistoric times.

B. PREHISTORIC. — The remains of animals which existed in prehistoric times are divisible into two sections, namely, I., those which are believed to have been in a wild condition, and II., those which were domesticated by man. The former section includes the following:—Alpine Hare (*Lepus variabilis*), Otter (*Lutra vulgaris*), Marten (*Martes sylvestris*), Badger (*Meles taxus*), Bear (*Ursus ferox*) *horribilis*, Wolf (*Canis lupus*), Fox (*Canis vulpes*), Horse? (*Equus caballus*), Red Deer (*Cervus elaphus*), Irish Elk (*Cervus (Megaceros) giganteus*), Reindeer (*Cervus tarandus*), Hog? (*Sus scrofa, ferus*?). The domesticated prehistoric animals appear to have been:—Dog (*Canis domesticus*), Horse (*Equus caballus*), Sheep (*Ovis aries*), Goat (*Capra hircus*), Cattle (*Bos longifrons* and *B. frontosus*), Hog (*Sus scrofa*).

There are numerous specimens of the above in the Museum, including skulls of the Irish wolf-hound and skulls of four-horned sheep, from Dunshaughlin, co. Meath.

NOTE.—Since the above was first written Mr. R. Lydekker has catalogued the whole of the vertebrates exclusive of the fish.

As a matter of necessity, rather than in accordance with strict classification, the Geological and Mineralogical Collections, and the Herbarium and Botanical Museum, have had to be accommodated in the Art and Industrial Building.

\* See Philosophical Transactions, Vol. XXIX. (1717), p. 370.



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PART II.

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ART AND INDUSTRIAL DEPARTMENT,

AND THE

GEOLOGICAL AND MINERAL COLLECTIONS,  
HERBARIUM AND BOTANICAL MUSEUM,

IN THE NEW BUILDING.

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## ART AND INDUSTRIAL DEPARTMENT.

*Introduction*

This Department of the Museum did not come into existence until after the transfer of the Natural History collections from the Royal Dublin Society to the Department of Science and Art in the year 1877.

During the twelve years since then up to the close of 1889, while the collections have steadily grown, the temporary accommodation for their reception proved year by year more and more inadequate for the purpose ; in fact, many objects had to be stored away from public view. In November last, however, the removal of the Art objects into the New Building was commenced, and was continued steadily as cases for the reception of the objects were delivered.

The sub-division of this building into twenty-four rooms, besides the Rotunda and the Central Court, with their galleries, respectively, suggested the desirability of classifying the objects by rooms, and thus it has been possible to start, from the first, with an orderly system of arrangement. But, as some of the rooms are already well furnished, it is not only possible, but certain, that, in the not distant future, it will be found that some of the collections will outgrow the limits now assigned to them. When this occurs, other arrangements will have to be made.

## ALLOTMENT OF ROOMS.

*Ground Floor.*

ROTUNDA.—Casts from the Antique and Indian Cannons.

CENTRAL COURT.—Casts of Models by the late J. H. Foley, R.A., and by several mediæval and foreign sculptors.

ROOM I., West—Greece and Rome.  
 " II., " Egypt and Assyria.  
 " III., " Ethnography.  
 " IV., " Musical Instruments.  
 " V., " India and Persia.  
 " I., East—Geological Survey Collections.  
 " II., " " " "  
 " III., " Mineralogy and Geological Survey Collections.  
 " IV., " Relief Map of Ireland.  
 " V., " Not yet allotted.



*First Floor.*

GALLERY OF ROTUNDA—Casts of Modern Sculpture.

GALLERY OF CENTRAL COURT—Irish and other Celtic  
Antiquities, Electro-  
types, Metal-work, &c.

ROOM I., West—Textiles and Looms.  
" II., " Industrial Models.  
" III., " Royal Irish Academy Collections.  
" IV., " " " " "  
" V., " Arms and Armour.  
" I., East—Laces and Embroideries.  
" II., " Wood- and Ivory-carvings.  
" III., " Glass and Porcelain.  
" IV., " Furniture.  
" V., " Casts of Ivories, Metal, Wood, &c.

*Second Floor.*

ROOMS I., II., III., IV.—Herbarium and Botanical  
Museum.

## PLASTER CASTS OF ANTIQUE STATUES.

*Rotunda.*

Venus of Cnydos—Vatican, Rome ; Hermes, by Praxiteles—Olympia, Greece ; Diana—Louvre, Paris ; Mars—Villa Ludovisi, Rome ; Augustus Cæsar—Vatican, Rome ; Venus of the Esquiline—Capitol, Rome ; Sophocles—Lateran Museum, Rome ; Diadumenos Vaisson—British Museum ; Apollo—British Museum ; Jason adjusting his sandal—Louvre, Paris ; The Knife-sharpener—Florence ; Tutelary Deity—Florence ; Venus de Medici—Florence ; Venus Kallipūgos—Naples ; Antinoüs—Capitol, Rome ; Venus Genetrix—Louvre, Paris ; Suppliant Youth—Berlin ; Adonis—Vatican, Rome ; Boy extracting a thorn—Capitol, Rome ; Boy and Goose—Louvre, Paris ; Term of Pan—British Museum.

A group of three bronze cannons forms a central feature in the Rotunda. They were captured in the Punjab, at Sobraon, in 1846, and at Maharajpur, in Gwalior, in the year 1843, and have been deposited on loan in the Museum by Lord Gough, to whose father they were presented by the Hon. East India Company.

COLLECTION OF PLASTER MODELS BY THE LATE  
J. H. FOLEY, R.A.

*In the Central Court.*

By his will, dated 27th August, 1874, the late J. H. Foley, R.A., bequeathed all the original models of his works to the Royal Dublin Society. At the time of the transfer of the Museum to the Science and Art Department the Society had not taken over the bequest, which, therefore, devolved upon the Department; some legal proceedings, which arose in connection with the will, ultimately resulted in the Court making an award of the casts to the Department. As it was found that the cost of repairing and transporting the whole collection would require an expenditure of upwards of £2,000, a committee of selection, consisting of Sir Arthur Guinness (now Lord Ardilaun), Mr. Caleb Marshall, and Mr. Boehm, was appointed by the Department. Finally, it was determined that a sum of £500 should be expended out of the ordinary vote of the Museum to meet the cost of repairs and transport of the selected examples, which reached Dublin in March, 1879. On arrival the majority of them were placed in Leinster House, where they remained for ten years till removed to the New Building, where they have been arranged in the central court, thus affording visitors ample opportunity for viewing and comparing some of the principal creations of this singularly gifted sculptor.

LIST OF THE MODELS.

STATUES.—John Hampden, Lord Chancellor Selden, Lord Canning, Lord Clyde, Lord Herbert of Lea, Father Mathew, Manockjee Nesserwanjee, Youth at a Stream, Egeria, The Elder Brother in Comus, Mrs. Boustead, The Mother, Ino and Bacchus, The Tomb Revisited, The Muse of Painting, Monument of Sir Francis Lawley, Grief, Lady Martin (Helen Faucit), Groups (2) from a Monument, Reliefs (3) from the Bruce Monument, Monument of General Bruce. BUSTS.—The Prince Consort, The Earl of Carlisle, Mrs. Prendergast, Barry Cornwall (Walter Bryan Proctor), Major-General Nicholson, John Sheepshanks, Esq., Rev. Richard Sheepshanks, Adrian Hope, Esq., Mr. Little-  
dale, General Outram, Viscount Hardinge.

## CASTS (OTHER THAN THOSE BY J. H. FOLEY, R.A.)

St. George, by Donatello—Florence; David, by Donatello—Florence; St. Cecilia (bas relief), ascribed to Donatello—Collection of Earl Wemyss; The Entombment (bas relief), by Donatello; Ganymede (the trunk of figure is antique), restored by Benvenuto Cellini—Collection of Earl of Wemyss; Cupid, by Michael Angelo—South Kensington Museum; Mercury, by John of Bologna—Florence; The Annunciation (alto relief), by Luca della Robbia, Italian, 15th Century—Florence; Central Pier of Doorway, French, 13th Century—Amiens; Reliefs from the Doorway of San Petronio, Italian, 15th Century—Bologna; Window (Œil-de-bœuf), Louvre Paris, with figures of "La Guerre désarmée," and "La Paix," by Jean Goujon, French, 16th Century; Emblematic Figures (4) from the Fontaine des Innocents, Paris, by Jean Goujon, French, 16th Century; Portion of lateral Porch, Chartres Cathedral, French; Pilasters from Choir Screen, Chartres Cathedral, French; Cross at Tuam (restored), Irish, 12th Century; Cross (monolith) at Gosforth, Cumberland, Celto-Northumbrian, 7th Century; Obelisk (monolith), from Copan, Honduras, of unknown age, carved with figures and hieroglyphics; Reredos of Altar from Lubeck, German, 16th Century; Figures from the Reredos of Altar carved by Hans Bruggeman, German, 16th Century, from Schleswig Cathedral; Susannah, by Du Quesnoy (called Il Fiamingo), the original at Brussels; Jason, attributed to Michael Angelo, first half of 16th Century—in South Kensington Museum; The Drunken Faun—John Hogan; Recumbent Lion (temp. 1500 B.C.), Egyptian—British Museum. Model for statue of Lieut. Hamilton, by Birch.

In the cases there are exhibited a number of miscellaneous objects, consisting of Oriental lacquer-ware, silver plate, and other specimens, not included in the sections to which special rooms have been allotted.

## GREECE AND ROME.

*Room I., West—Ground Floor.*

The collection illustrative of the Arts and Industries of Greece and Rome is poor in antique specimens, but deficiencies in that respect are to a large extent compensated for by casts, electrotypes, and reductions from the originals, the two former being, it is perhaps scarcely necessary to point out, equally valuable with the originals for artistic study and all ordinary purposes of research and education.

The following list gives the principal contents of the cases—

*Case 1.*—Electrotypes, Bed (*accubitum*) from Pompeii. Brazier, from Pompeii. Tripod Candelabrum—British Museum. Vessel for boiling water, from Pompeii. *Situla* (two-handled), from Pompeii. Tripod, the original of silver is in the Museum at Buda-Pesth.

*Case 2.*—Electrotypes—various objects of silver found at Hildesheim, and supposed to have been part of the travelling equipage of a Roman General—the originals are in the Royal Museum, Berlin.

*Case 3.*—Electrotypes—Magisterial Chair (*Bisellum*), Pompeii. Busts of Seneca and the Usurer. Winged Victory, Pompeii. Cup, the original of silver, Herculeaneum. Silver Vessels of the Roman period found at Bernay, France. Silver two-handled cup of the Roman period found at Alise-sainte-reine, France.

*Cases 4 & 5.*—Electrotypes—Greek and Roman coins, from B.C. 700 to circa A.D. 1.

*Case 6.*—Various Greek and Roman Antiquities, including a Greek bronze helmet from the Londesborough Collection; Figure of a young man, Greek; Mirror stand, early Greek; Specimens of mosaic-work, &c.

*Case 7.*—Plaster Casts of Greek and Roman Antiquities in the Glyptothek, Munich.

*Plaster Cast.*—Marble relief of Demosthenes, the original Greek Sculpture is in the Library of Trinity College, Dublin.

Bust of Seneca in white Marble.

*Alto-relief.*—Ancient Greek.

*Capitals* (2) from ancient buildings at Baalbec.

*Inscribed base* of a statue of Maleikath. (This inscription is in the Nabataean character, and was presented to the Museum by Gordon Evelyn Tombe, Esq., D.L.)

*Plaster Cast.*—Etruscan Head, from the Museum at Florence.

*Metal Cast.*—Figure of a Satyr—Pompeii.

*Bronze Cast* (reduction).—The Laocöon. The original of marble is in the Vatican, Rome.

*Bronze Cast* (reduction).—Jason. The original in the Louvre, Paris.

*Bronze Cast* (reduction).—The Wrestlers. The original in Florence.

*Coloured lithographs* of Wall decorations—Pompeii.

*Photographs* of Antique Busts of Roman Emperors, in the British Museum.

*Coins and Weights*—Roman



## EGYPT AND ASSYRIA.

*Room II., West—Ground Floor.*

This room is mainly devoted to Egypt, but a place has had to be found in it for casts of certain Assyrian and Persepolitan slabs and sculptures; among the latter a cast of the famous Hajiabad inscription which was presented to the Museum in 1828 is especially noteworthy. (See descriptive label and photograph.)

*Walls*—Plaster casts. Inscription of King Shapuhar, from the cave of Hajiabad, Persia; frame with photograph and translation of same; Reliefs from the Palace of Xerxes and Tomb of Darius, Persepolis—Presented by Sir E. Stannus; Eagle-headed Deity (Nisroch); Head in profile; Adoration of the Tree of Life; Inscription from the Palace of Xerxes, Persepolis; Rosetta stone.

*Case 1.*—Monumental figure of Rui, a high priest of Amen-ra, circa 1300 B.C.; Feet and pedestal of a statue of Seb-k-em-saf (the upper portion is in the Royal Museum at Vienna).

*Case 2.*—Plaster casts of Isis and Osiris—the originals are in the Boulak Museum, Cairo; Ancient Egyptian Bronzes and Electrotypes of Gold objects in the Louvre, Paris; Vase of Syenite.

*Case 3.*—Plaster cast of Assyrian Calendar—the original is in the Bibliothèque Nationale, Paris; Plaster cast of inscribed stone; Assyrian bricks with cuneiform inscriptions, from the banks of the Tigris—Presented by Sir A. Cunningham; Portion of a Haematite Cylinder; Sculptured stones from Persepolis.

*Case 3.*—Mummy of an Ibis with case of pottery; Heads and other fragments of Egyptian Mummies; Shabti figures of wood, stone, and pottery (glazed and unglazed); Beads of glazed pottery, stone, &c.

*Case 4.*—Mummy of Nefer hetp, a naval officer, son of Utak and Baba. Presented by H.R.H. The Prince of Wales.

*Case 5.*—Mummy (Female), from Thebes, XXII. to XXVI. Dynasty, 10th to 6th century B.C.—Presented by Sir F. Henniker.

*Case 6.*—Mummy, circa XXV. Dynasty, 8th century B.C.

*Case 7.*—Lid and portions of sides of a Mummy case.

*Plaster Casts.*—Statue of Chephren, the original, found in the Temple beneath the Great Sphinx, is now in the Boulâk Museum, Cairo; Queen Amenerites, the original

in the Boulak Museum, Cairo; Statue of Seb-kem-saf, the upper part in the Royal Museum, Vienna, the lower in this Museum (see Case 1); Rui, High Priest, British Museum; Seti Menepthah II., British Museum; Recumbent Lion (temp. 1500 B.C.), British Museum; Lid of Sarcophagus of Ankhnesneferabra, British Museum; Intercolumnar slab from a temple, British Museum; Statue of Rameses II., British Museum.

*Photographs.*—Heads (full face and profile) of Kings Thothmes II., Seti I., and Rameses II., taken from the originals in the Boulak Museum, Cairo.

*Paper Moulds.*—Taken from Ancient Egyptian Sculptures at Karnac and Denderah—Presented by Captain Needham.

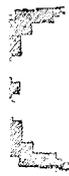
### ETHNOGRAPHICAL COLLECTION.

#### *Room III., West.—Ground Floor.*

This collection has been mainly acquired by purchase and donation since the passing of the Act of 1877, but it includes some important items, which belong to the earlier period, several of which are such as it would now be difficult, if not impossible, to obtain.

While it is the case that the collection is far less extensive than those of the British Museum, Oxford, and several Continental Museums, its method of arrangement and illustration by means of maps, photographs, and descriptive labels, gives it a special value as a means of instruction in the science of Ethnography. No one need experience the least difficulty in ascertaining from the labels and the maps of the respective geographical regions, the names and uses of the objects, and the precise localities from whence they have come.

**AFRICA.**—*Zululand.*—Assegais, with ogee-sectioned blades (see descriptive label "Ogee-sectioned spear-heads, Africa"); Cape made of cow-tails, various articles of clothing and ornament; Shield (see descriptive label, "Shields, Australia and Africa"); Bag of fur for carrying a child; Robe of furs, from Sukukuni's Cave; Pipes; Snuff-boxes and Snuff-spoons (some of these are from *Pondoland*, *Namaqualand*, and *Bechuanaland*); Wood pillow; Stone of digging-stick used by Hottentots; Kilt made of monkey-fur. *Basutoland*; Axe, with blade passing through handle. *Bechuanaland*; Hat of plaited straw, adze. *Bonny*; Money (Manillas). *Congo Loanga*, *Lagos*, and *Old Calabar.*—Fetishes. *Gaboon District.*—Swords, Knives, and Steel Missiles of the Fans; Spear. *Fernando Po.*—Fans or sun-shades. *Gold Coast.*—Emblem



of carved wood. *Mandingo*.—Ivory-carvings, arrows. *Footah Jalloo*.—Leather-work on powder-horns; articles of clothing. *Fingo*.—Snuff-gourds, with burnt decoration. *Nupi*.—Spears of various forms, and articles of clothing. *Yoruba*.—Lamps of clay and iron. *Egga*.—Lock (compare with large lock in Chinese collection). *W. Africa*.—Amulets and ornaments, loom, and grass mat. *Kabylia, Abyssinia, Nubia, Zanzibar*.—Swords, Shields, Cartouche-belt, Spear-head, Club. *Soudan*.—Ornaments, Spears.

CHINA.—Swords, Knives, Matchlock and Primer, Pigtail with Hat, Cases of Chop-sticks and Knives; Clothing (Boots, &c.) Pipes and Smokers' requisites, Games of Chance, Bank Notes, Ornaments, Edible Birds'-nests, Lock from Canton (compare Lock from Egga, Africa); Model and Cast of Feet, Printing Blocks, Compasses, Flag, Shield, Clay Models of Natives.

COCHIN CHINA.—Lances.

COREA.—Hat and Fans.

JAPAN.—Sword, Quiver, Mirrors and Pillows, Model of Mikaido's Audience-hall, Pipes, Clocks (see descriptive label), Wood Blocks for Printing, Photographs.

*Note*.—There are numerous other specimens illustrative of Japanese and Chinese habits, customs, and manufactures, in other departments of the Museum.

BURMAH.—Swords and Knives, Elephant's Tusk carved and gilt, Manuscript on Palm-leaf, Pellet-bow.

THIBET.—Mask used by Devil-dancers (see descriptive label).

CEYLON.—Flintlock, Title Deeds, Masks used by Devil-dancers, Fish-traps, Bow and Arrow, Pellet-bow, Model of Catamaran, &c.

INDIA, GENERALLY.—Idols, Matchlocks, Elephant-goad; *Chakra* (a metal quoit used in war by the Sikhs); *Peshawur*.—Skin float; Ornaments, *Kasiaks, Nagas, Dafflas, Nepaul, Punjab, &c.*; Brass Lamps, *Madras*; Fire-sticks, *Khond* (see descriptive label, "Fire-sticks, Tongatabu"); Boomerangs, *Kathiawar and Madura* (see descriptive label, "Boomerang, Australia"); Pipes, *Daffla*; Spear, *Khond*; Set-bow, *Bengal*; Parrying-shield, *Bengal* (see descriptive label "Shields, Africa"); Axes, *Sonthal and Khond*; Bangle in its clay mould; Hollow Brass Castings of Animals, &c., *Bengal*; Daggers and Knives, Clothing, *Yoni-Lingams*, Manuscripts, Dressed Clay Models of Natives, Cartouche-belt and Powder-flask Prints and Photographs of Natives, Plates and descriptive label, "The Todas."

NEPAUL.—Kookrics (the knives of the Goorkhas).

AFGHANISTAN.—Shields, Flag, Matchlocks, Coat (leather and fur), Chain Mail (in 5. W. First Floor), Knives.

BELUCHISTAN.—Shield, Sword, Charge-boxes in case, Tinder- and Tobacco-pipe.

ANDAMAN ISLANDS.—Bows and Arrows, Paddles, Ornaments made of human, and turtle, bones, Human Skulls (decorated), Flakes of Glass for shaving, and specimens of Hair, Photographs, &c.

NICOBAR ISLANDS.—Fish- and Hunting-spears, Screen with figures, Model of House, Wooden Figures of Men, Fish, &c. (see descriptive label); Cooking-vessel, Water-vessel, Fire-sticks (see descriptive label, "Fire-sticks, Tongatabu"), &c.

BORNEO, MALAYSIA, &c.—Swords and Shields, Blow-pipes (*Sumpitan*) and Darts, Krises and Knives, Clothing, &c.

AUSTRALIA.—Clubs, Spears, Throwing-sticks (see descriptive label "Wamera"), Boomerangs (see descriptive label), Dagger, Shields, Stone Spear-heads, Swinging-sticks, Water-vessels, Net-bags, Photographs, Fire-sticks, Surgical Instruments (in window case), Letter-stick, Ornaments, Saws, Hatchets, &c.

NEW GUINEA.—Sling, Head-slings, Knives, Masks, Bowls, Axes, Spears, Shields, Seine-net (see descriptive label), Clubs, Bows and Arrows, Ornaments, Tobacco-pipes, Surgical Instruments, Fire-sticks, Man-catchers, Mat, Divining-skull, Illustrations, Photographs, Paddles, Totem, Petticoats, God of Fire, Turtle-shell Girdles, Lime-gourds and -knives, &c.

NEW BRITAIN.—Paddle, Clubs (see descriptive label), Spears.

NEW IRELAND.—Paddle, Pillow, Masks, Ornaments, Photographs.

SOLOMON ISLANDS.—Ornaments, Bracelet, &c., Adze-heads and Adzes, Paddle, Clubs, Spears, Bowl, Knives, Spoons, Bags, Combs, Bow, Arrows, and Gourd.

NEW HEBRIDES.—Bows, Arrows, Clubs, Wrist-guard, Ornaments.

NEW CALEDONIA.—Clubs, Arrows, Sling-stone.

FIJI IS.—Clubs (see descriptive label), Spears, Arrows, Adzes, Pottery, Tattooing-instruments, Fish-hooks and -lines, Ornaments, Bowls, Pillow, Combs, Petticoat (*Liku*), Baskets, Model of House, Bark-cloth (see descriptive labels, "Gnatoo" and "Tappa," Label), "The Fijians."

HERVEY IS.—Paddles and Adzes.

RAROTONGA.—Apron of human hair, bark-cloth.

KINGSMILL ISLANDS.—Sharks'-teeth Weapons, Armour for protection from same.

NEW ZEALAND.—Cloaks, Wood-carvings, Feather-boxes, Clubs and Staffs, Paddle, Canoe-baler, Trumpets, Ornaments, Fish-hooks, Preserved Human Heads, Adze, Photographs, Label, "The New Zealanders."

STRONG I.—Adze-heads made of shell (*tridacna*).

NIEUE I.—Club and Adze.

TONGATABU.—Pillows, Neck-ornaments, Sash, Matting, Fire-sticks (see descriptive label), Fish-hooks and -lines, Bowls (see descriptive label "Kava-drinking"), Hook for suspension, Fly-flappers, Photographs.

SAMOA.—Spears, Clubs, Bow, Dress of Bark-cloth, Photographs.

SANDWICH Is.—Helmets, Sashes, Neck-ornament, and Bracelets; Pillow, Saws, Idols, Fly-flappers, Combs, Shark's-teeth Club, Drawings, Photographs.

MANIHIKI.—Bowl, Robe of Matting.

TAHITI.—Chief Mourner's Dress (see descriptive label), Drum, Fish-hooks and lines; Beaters for *Tappa* (see descriptive labels "Tappa" and "Gnatoo"); Bait covered with shells; Adze, stone-headed; Neck-ornament and Head-dress, Tattooing-instruments, Breast-ornaments and Fly-flappers Rasps, Photographs.

MARQUESAS Is.—Club, Neck ornaments of wood and fibre

EASTER ISLAND.—Figures of Wood, Axe-head of obsidian.

TIERRA DEL FUEGO.—Necklace of Shells, Drawings and Photographs.

PATAGONIA.—Bolas, Stirrup.

PERU.—Head of a Mummy.

LA PLATA.—Maté-cup and Sucker.

EL GRAN CHACO.—Clubs.

BRAZIL.—Human head, shrunk (see descriptive label).

BRITISH GUIANA.—Whip (see descriptive label), Wrestling-shields (see descriptive label), Necklaces of Teeth, &c., Head-dress and Feather Ornaments.

JAMAICA.—Bows, Lace-bark, Stone Axes, &c.

S. AMERICA.—Lasso, &c.

TRUXILLO.—Bit and Bridle.

SPANISH HONDURAS.—Drinking Cups.

GUATAMALA.—Obsidian Knives (see descriptive label.)

CENTRAL ALABAMA.—Stone Spear and Arrow-heads, Wampum Belt (see descriptive label, "Wampum").

CANADA.—Scalp, Ornaments, Clothing, Models, &c.

MANDAN AND OTHER TRIBES.—Clubs, Tomahawks, Snoc-shoes, Pipes, Arrows, Robes, Clothing, Photographs, &c.

THOMPSON RIVER.—Tribal Chest.

**NOOTKA SOUND.**—Hat and Petticoat, and specimens from the Aht and Haida Indians.

**AMERICA—Northern Regions.**—Lamp, Spears and Harpoons (see descriptive labels), Throwing-sticks (compare with Australian Throwing-sticks), Clothing, Knives, Pipe, Models of Canoes, Sledges, &c.; Composite Bow, Sling, Bird-sling (compare with Patagonian Bolas), Wrist-guard, Dog-whip, Arrows (see descriptive labels), Bow, Bow-case and Quiver (see descriptive label), Snow-spectacles.

**Stone Implements.**—Representative specimens of stone implements from different countries occupy the small cases in the windows.

A Cingalese temple with a recumbent figure of Buddha 17 feet long, has been erected in the passage between the two Museum Buildings.

### COLLECTION OF MUSICAL INSTRUMENTS.

*Room No. IV., West—Ground Floor.*

**NOSE-FLUTES.**—Fiji Islands, Solomon Islands, Sandwich Islands.

**FLUTES.**—Nicobar Islands, New Zealand, Chinese Empire.

**PANDEAN PIPES.**—Fiji Islands, New Ireland, Friendly Islands.

**WHISTLES.**—Chinese Empire, Australia.

**TRUMPETS AND HORNS.**—New Zealand, West Central Africa, Indian Empire, Burmah, Chinese Empire, Malaysia.

**REED INSTRUMENTS.**—Indian Empire, Malaysia, Chinese Empire, England.

**LUTES, GUITARS, BANJOS, HARPS, VIOLINS.**—England, Indian Empire, Malaysia, Singapore, Borneo, Egypt, Chinese Empire, Japan, Burmah, West Coast of Africa.

**DRUMS, &c.**—Indian Empire, Japan, Chinese Empire, Egypt, New Guinea, Tahiti (Captain Cook's Collection).

**GONGS, BELLS.**—Chinese Empire, Japan, Burmah, Indian Empire.

**SPINET.**—Italian, 16th century.

**CHAMBER ORGAN.**—English, late 18th century.

**PIANO,** by Collard, formerly belonged to Thomas Moore.

**SET OF MUSICAL STONES.**—Cumberland.

**HARMONICONS, Wood.**—Burmah, West Africa.

**DALWAY HARP (restored).**—Plaster cast.

**ECCLESIASTICAL HARP** (wrongly attributed to period of Brian Boru).—Plaster cast. (The original is in Trinity College.)

## INDIA AND PERSIA.

*Room No. V., West—Ground Floor.*

The allocation of a special room to India and Persia is not exactly comparable to the cases of Greece, Rome, and Egypt, as in the latter nearly all classes of objects belonging to the respective countries, whatever their nature, are brought together, while in the former only a few objects, which are principally of large size, have been for convenience thus arranged; in other words, many of the examples illustrative of the industries of India and Persia must be looked for in the "subject" or non-geographical rooms.

The principal objects in this room are as follows:—

Copy of portion of Khandoura Khan's Tomb at Gwalior—sculptured stone.

Copy of Tomb (18th century), enamelled pottery (Mooltan, Punjab). (Purchased at the Colonial and Indian Exhibition.)

Wall Decorations, enamelled pottery.—Persia.

Fresco-painting. (Colonial and Indian Exhibition.)

Panels (4), carved and pierced stone.—Agra. (Purchased at the Indian and Colonial Exhibition.)

Pierced Tile.—Mooltan, Punjab.

Plaster Casts of Indian Stone- and Wood-carvings.

Window, stone, carved. (Purchased at the Colonial and Indian Exhibition.)

Window, stone, pierced, the design formed of intersecting triangles.—Modern Indian (Dholpur, near Gwalior).

Band of carved stone, from the Gwalior Gateway in the Calcutta Exhibition, 1883.—Modern Indian.

Screens of wood (Bikanir) and gilt lacquer (Ajmir) purchased at the Colonial Exhibition.

## GEOLOGICAL SURVEY COLLECTIONS.

*Rooms Nos. 1 and 2, East—Ground Floor*

The collections made during the progress of the Geological Survey of Ireland consist of Minerals, Rock specimens, and Fossils. Forming as they do a special collection, they are kept apart in separate rooms, their arrangement being in the charge of the officers of the Geological Survey of Ireland.

## MINERALOGICAL COLLECTION

*Room No. 3, East—Ground Floor.*

It will be seen in the "History of the Museum," that very special attention has been given to this collection from an early period. As it now stands, it incorporates selected

specimens from the older collections together with recent acquisitions. The arrangement and nomenclature is that of Professor Dana, and the specimens are provided with printed labels.

In this room the Irish Rock specimens collected by the Geological Survey are arranged in wall cases.

**METEORITES.**—A special window case is devoted to a small but fairly characteristic collection of Meteoric Irons and Stones, including examples of the principal recorded falls in Ireland.

#### RELIEF MAP OF IRELAND, &c.

*Room No. 4, East—Ground Floor.*

In this room the principal object is a Relief Map of Ireland, the table supporting which occupies the centre of the floor. The original model was prepared by pupils of the Model School, Marlborough-street, under the direction of Mr. Conway, one of the Masters. This copy, which has been taken by permission of Sir Patrick Keenan, K.C.B., has been coloured geologically under the supervision of Mr. A. M'Henry, of the Geological Survey of Ireland.

The horizontal scale of the map is one inch to one mile, but the vertical scale is eleven inches to a mile. This exaggeration, while it distorts the true form of the elevations, renders it possible to emphasize the differences in heights. Were the elevation on the same scale as the horizontal, the highest mountain in Ireland would be represented by an elevation of only one inch high, and it would be useless to try to represent the lesser heights by subdivisions of an inch. It is this which justifies and practically necessitates the exaggeration to be found in nearly all relief maps.

It is believed that the geological colouration will enable those who carefully study the map to grasp the main features of the geological structure of the island more readily than they could do by any other means of illustration.

In this room there is also a Relief Map of India, and several Geological Maps, besides a number of photographs illustrating various physical phenomena.

There is also a model, on the scale of 20 inches to a mile, of an especially interesting quiescent insular volcano, known as Barren Island, which is situated in the Bay of Bengal.

There are several cases containing specimens of Irish ornamental rocks, principally granites, and miscellaneous specimens illustrative of special peculiarities of rock-structure, &c., including specimens of the flexible sandstones, or quartzites, of Delhi, in India, and of North Carolina.



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A group of basaltic columns from the Giant's Causeway presented by the Earl of Antrim, and specially selected for the Museum in the year 1869 by Dr. Emerson Reynolds, and a very fine sample of Galway Serpentine Marble, which was exhibited at the Manchester Exhibition, are other specially noteworthy objects in this room.

In the cabinets in this room there are some fine collections of Rock specimens from Continental Europe, India, Sinai, &c., and a small special collection of Irish Rocks (chiefly crystalline). There is also a collection illustrative of the eruptive products of the volcano of Krakatoa in the Straits of Sunda.

#### CASTS OF MODERN SCULPTURE.

##### *Gallery of Rotunda—First Floor.*

Eve—Patrick MacDowell; The Reading Girl—Patrick MacDowell; The Praying Girl—Patrick MacDowell; The First Whisper of Love—W. Calder Marshall, R.A.; Cupid Captive—C. Fraikin, (Belgian School); Iris Ascending—Rev. William Kirk, Hon. R.H.A.; Boy and Goose—Thomas Farrell, R.H.A.; Victory (seated)—C. Rauch (German School); Victory (standing)—C. Rauch (German School); George Sharp, R.H.A.—John Lawlor; Father Mathew—C. Moore; The Young Naturalist—Weekes; The Mother—Weekes; Cupid and Psyche—Westmacott; Sabrina—W. Calder Marshall, R.A.; Bathing Nymph—John Lawlor; Sir Walter Scott—Greenshields; Nymph and Asp—Laurence Macdonald; Handel—Roubiliac.

#### ELECTROTYPES, WROUGHT IRON, SILVER PLATE, COINS AND MEDALS, IRISH ANTIQUITIES.

##### *Gallery of Central Court—First Floor.*

As on the floor of the Central Court, so also in the Gallery, a place has had to be found for certain miscellaneous objects to which it has not been possible to allot special rooms. These include, among others, a large number of Electrotypes and examples of Metal-work, also specimens of Wrought Iron and Brass-work. Here also will be seen the model of the famous Schaffhausen Bridge—the history of which is very fully described in the attached label. The model was presented to the Museum in the year 1771, by the Earl of Bristol, who was then Bishop of Derry.

Of these various miscellaneous collections it is only possible at present to give a detailed enumeration of the examples of Silver Plate and the Irish Antiquities.

## IRISH SILVER PLATE.

		Maker's Initials.
Three-pronged Fork.	Hall mark. 1718-19.	I. H. with crown over.
Fluted Bowl, repoussé and chased.	" 1725-6.	M. W.
Spoon for gravy,	" 1743-4.	R. C. H.
Bread-basket, repoussé, chased, and pierced.	" 1765-6.	T. L.
Soup-ladle, repoussé and chased.	Hall mark. 1769-70.	C. H.
Pair of Coasters, repoussé, chased, and pierced.	No date letter.	C. T.
Bowl, tripod, repoussé and chased.	"	C. T.
Dish-ring, repoussé, chased, and pierced.	"	W. T.
Cream-ewer, tripod, repoussé and chased.	"	W. T.
Butter-dish with cover, repoussé, chased, and pierced.	Hall mark. 1770-1.	W. H.
Spoon.	" 1774-5.	C. S.
Two-handled Cup, repoussé and chased.	" 1773-4.	R. W.
Dish-ring, pierced.	" 1781-2.	R. W.
Spoon.	" 1785-6.	L. & B.
Spoon (Cork). Marked STERLING.	1785-6.	C. T. & I. W.
Cream-ewer, tripod, repoussé and chased.	Hall mark. 18th cent.	
2 Pairs of Buckles, (one Hall marked).	18th cent.	I. N.
Pair of Buckles, chased.	Hall mark. 18th cent.	T. C.
Pair of Salt-spoons.	" "	T. N.
Salt-spoon.	" "	W. L.

## ENGLISH SILVER PLATE.

Chalice and Paten.	Hall mark. 1569.	N.
Spoon with Seal Top.	" 1610.	I. within C.
Apostle Spoon.	" 1659.	P. B.
Two-handled Porringer.	" 1674.	B.
Two-handled Cup.	" 1682.	S. & T. (crossed).
Spoon (engraved date 1690),	.	L. S.
Two Spoons.	Hall mark. 1693.	W. M.
Monstrance.	" 1693.	
Pair of salt-cellar.	" 1701.	S. T.
Chalice.	" 1775-6.	E. G.
Pair of Coasters.	" 1792-3.	H. S.

## ENGLISH OR IRISH.

- Punch-ladles (2). 18th century.  
 Chalice. 17th century.  
 Chalice and Paten. 15th-16th century.

## FOREIGN PLATE.

- Cream-ewer. Utrecht, 18th century.  
 Cup and Cover. Nuremberg, 1630.  
 Two-handled Bowl. German, 17th century.  
 Perfume-vaporizer. Augsburg, 17th century.  
 Knife-handle. Dutch, 17th century.  
 Purse-clasp. Dutch, 17th century.  
 Collar of a Guild. Dutch, 17th century.  
 Book-bindings (2). Italian, 17th century.

## MODERN SILVER-WORK—FOREIGN.

- Goblet (chiselled) by Barbadienne. Paris.  
 Vase and Cover (Cocoa nut bowl). Munich (Wollenweber).  
 Plate. Munich (Wollenweber).  
 Tray. Munich (Wollenweber).  
 Napkin-ring, Bell, Salt-cellar and Spoon, Sugar-tongs and  
 Twelve Spoons, by Tiffany of Geneva and New York.  
 Tray, enamelled. Moscow.  
 Copy of an 18th century Dish-ring, by E. Johnson, Dublin  
 COINS AND MEDALS.—The Museum contains a considerable collection of Coins and Medals, but they are not as yet placed on public view.

## IRISH AND OTHER CELTIC ANTIQUITIES.

In addition to the collection of the Royal Irish Academy, for which a home has been provided in this building\*, the Museum contains a large number of specimens illustrative of early Irish and Scotch Art. These consist principally of casts, many of which were obtained from moulds presented by the Royal Irish Academy; besides which there are about 150 photographs belonging to the "Dunraven Collection," which serve to illustrate the development of architecture in Ireland.

There are, moreover, sundry miscellaneous specimens of celts, bronze spear-heads, swords, horns, and vessels, and several original drawings and coloured photographs executed and lent by Miss Margaret Stokes, to whom this department of the Museum is much indebted.

\* It is hoped that a special Handbook to this Collection will be prepared at some future time.

## LIST OF CASTS OF ANCIENT IRISH MONUMENTS.

*Tuam Cross, Co. Galway.*—Three sides of base and portion of fourth side of base, panel of side, five portions of shaft and head. The cross, as restored, is to be seen in the Central Court.

*Tuam Cathedral, Co. Galway.*—Three conventional heads from chancel arch.

*Monasterboice High Cross, Co. Louth.*—Nine portions of shaft, sides, and head.

*Monasterboice S-E. Cross, Co. Louth.*—Fourteen portions of shafts, sides, and head.

*Kilkispeen, Co. Kilkenny.*—Seven portions of base and sides.

*Kilkieran Cross, Co. Kilkenny.*—Three portions, forming shaft and head.

*Collegiate Church of St. Peter, Drogheda, Co. Louth.*—Ancient font.

*St. Lawrence Monument, Howth Abbey.*—Four portions of sides.

*Island of Aran mor.*—Inscribed ancient monument with cross.

*Loc. (?)*—Ancient monument with incised cross.

*Loc. (?)*—Two panels of interlaced ornament.

*Loc. (?)*—Spring of two arches and two pieces of ornament.

*Black Abbey, Kilkenny.*—Figure of St. Catherine.

*St. Canice, Kilkenny.*—Portion of jamb of doorway.

*St. John's Priory, Co. Kilkenny.*—Heads of a Monk and of a Religieuse, forming terminal bosses to label-moulds.

*St. Canice, Kilkenny.*—Two ancient stone carvings.

There are also casts of Monumental Crosses from *Kirk Bradden, Isle of Man*; *Kirk Michel, Isle of Man*; *Bressay, Shetland*; *Alnmouth, Northumberland*; two portions from *St. Andrew's, Scotland*; eleven portions (*Loc. ?*); an inscribed stone from *Scotland*; a head from *Tuam Arch*; a Celt- and ring-mould

## STONE-CARVINGS.

*Drumcliff, Co. Sligo.*—Two portions of ancient cross.

*St. Canice's Cathedral, Kilkenny.*—Ball ornament and two portions of capitals.

*Christ Church Cathedral, Dublin.*—Three portions of caps and boss.

## THE DUNRAVEN COLLECTION.

*Photographs illustrative of the development of Architecture in Ireland.*

[These are hung in the passage between the two Departments of the Museum.]

I.—*Pagan Forts.*

1. Fort Ængus, Aran mor, Co. Galway.
2. Portion of Walls, Fort Ængus.
3. The Black Fort, Aran mor, Co. Galway.
4. Fort of Conor, Middle Island of Aran, Co. Galway.
5. Outwork on the North-East Corner, Fort of Conor.
6. Dun Oonacht, Aran mor, Co. Galway.
7. Dun Oghil, Aran mor, Co. Galway.
8. Fort near Kilmurvey, Aran mor, Co. Galway.
9. Cashel Bawn, Co. Sligo.
10. The "Little Fort," Co. Kerry.
11. Doorway, The "Little Fort," Co. Kerry.
12. The White Fort, Co. Kerry.
13. The White Fort, Co. Kerry. Interior.
14. Staigue Fort, Co. Kerry.
15. Doorway, Staigue Fort, Co. Kerry.
16. Staigue Fort, Co. Kerry. Interior.
17. Staigue Fort, Co. Kerry. View from the West.

II.—*Early Christian Monasteries.*

18. St. Michael's Rock, The Greater Skellig, Co. Kerry.
19. Ascent to the Monastery, St. Michael's Rock, Co. Kerry.
20. St. Michael's Church and Cell, Co. Kerry.
21. Monastic Cells, St. Michael's Rock, Co. Kerry.
22. Burial Ground and Monastic Cells, St. Michael's Church, Co. Kerry.
23. Cell on Church Island, Co. Kerry.
24. Cells on Senach's Island, Co. Kerry.
25. Oratory, Senach's Island, Co. Kerry.
26. Oratory, Senach's Island, Co. Kerry.
27. The White Church, or St. Manchan's Church, Co. Kerry.
28. Gallarus' Oratory, Co. Kerry.
29. Cell near Kilmalkedar, Co. Kerry.
30. Inisglora, St. Brendan's Oratory, Co. Mayo.
31. Inisglora, St. Brendan's Cell, Co. Mayo.
32. Inismurray, Cashel of Monastery, Co. Sligo.
33. Inismurray, Interior of Cashel, Co. Sligo.
34. Church of St. Molaise, Inismurray, Co. Sligo.
35. Molaga's Bed, Co. Cork.

36. Inismurray, Oratory of St. Molaise, Co. Sligo. West End.  
 37. Inisimurray, Oratory of St. Molaise, Co. Sligo. East End.

### III.—*Stone Churches with Cement.*

#### *Entablature Style.*

38. St. Brennan's Church, Island of Aran, Co. Galway.  
 39. Church of the Canons, Middle Island of Aran, Co. Galway.  
 40. Church of the Canons, Middle Island of Aran, Co. Galway.  
 41. Tempul Sourney, Aran Mor, Co. Galway.  
 42. St. Enda's Church, Island of Aran, Co. Galway.  
 43. Kilgobnet, South Island of Aran, Co. Galway.  
 44. Ratass Church, Co. Kerry.  
 45. Church of St. (Colman) Macduach, Island of Aran, Co. Galway.  
 46. Church of St. (Colman) Macduach, Island of Aran, Co. Galway. East End.  
 47. Church of St. (Colman) Macduach, Island of Aran, Co. Galway. East Window. Interior.  
 48. Church of St. (Colman) Macduach, Island of Aran, Co. Galway. Interior of Doorway.  
 49. Dulane Church, Co. Meath.  
 50. Dulane Church, Co. Meath. West Door. Interior.  
 51. Tempul Patrick, Inchagoile, Co. Galway.  
 52. Clonamery, Co. Kilkenny.  
 53. Killeavy, Co. Armagh. West Door. Interior.  
 54. Killeavy, Co. Armagh.  
 55. Our Lady's Church, Glendalough, Co. Wicklow.  
 56. St. Cronan's Church, Tarmon, Co. Clare.  
 57. St. Dervila's Church, Co. Mayo.  
 58. St. Cronan's Church, Tarmon, Co. Clare. East Window. Interior.  
 59. St. Brennan's Church, Aran mor, Co. Galway.  
 60. St. Brennan's Church, Aran mor, Co. Galway. Interior.  
 61. Oughtmama, Co. Clare.  
 62. Oughtmama, Co. Clare. Chancel Arch of greater Church.  
 63. Banagher, Co. Londonderry. Tomb of Muiredach O'Henry.  
 64. Banagher Church, Co. Londonderry.  
 65. Banagher Church, Co. Londonderry. West Door. Interior.

66. Freshford, Co. Kilkenny. Holy Well with finial from gable of old Church.
67. Banagher, Co. Londonderry. Southern Window of Chancel. Exterior.
68. Mungret Church, Co. Limerick.
69. St. Colum-Cille's "House" near Kells, Co. Meath, circa A.D. 807-814.
70. Trinity Church, Glendalough, Co. Wicklow. Chancel Arch.
71. Trinity Church, Glendalough, Co. Wicklow. Chancel Arch.
72. Cathedral, Glendalough, Co. Wicklow.
73. Cathedral, Glendalough, Co. Wicklow.
74. Gateway of Monastery, Glendalough, Co. Wicklow.
75. Tomgraney, Co. Clare. West end of Church and Bell-house. Built by Cormac O'Cillen, Abbot, A.D. 952-994.

#### IV.—*Ecclesiastical Towers.*

76. Tower of Antrim, Co. Antrim.
77. Tower of Antrim, Co. Antrim.
78. Tower of Iniscaltra, Co. Clare, A.D. 1007-1013.
79. Tower of Roscrea, Co. Tipperary.
80. Tower of Cashel, Co. Tipperary.
81. Tower of Monasterboice, Co. Louth, and Cross of Muredach, A.D. 921.
82. Tower of Monasterboice, Co. Louth, and great Cross.
83. Tower of Glendalough, Co. Wicklow.
84. Tower of Kilmacduagh, Co. Galway.
85. High Cross, Clonmacnoise, King's County, A.D. 914.
86. Tower of Killala, Co. Mayo.
87. Tower of Aghadoe, Co. Kerry, circa A.D. 1027-1158.
88. Tower of Timahoe, Queen's County.
89. Tower of Timahoe, Queen's County. Doorway.
90. Tower of Disert O'Dea, Co. Clare.
91. Tower of Ardmore, Co. Waterford.
92. Tower of Disert Ængus, Co. Limerick.
93. O'Rorke's Tower, Clonmacnoise, King's County, completed A.D. 1124.
94. Tower of Disert Ængus, Co. Limerick.
95. St. Kevin's Church, Glendalough, Co. Wicklow, circa 807-813.
96. St. Finan's Church and Tower.
97. Chancel Arch of St. Finan's Church, and portion of Tower, Clonmacnoise, King's County.
98. Tower of Aghadoe, Co. Kerry.

99. Tower of Ardmore, Co. Waterford.  
 100. Tower of Annadown, Co. Galway.  
 101. Cashel, Co. Tipperary.

V.—*Romanesque of Ireland.*

102. Kilmalchedar, Co. Kerry. West End of Church, circa A.D. 1107.  
 103. Kilmalchedar, Co. Kerry. East End of Church, circa A.D. 1107.  
 104. Kilmalchedar, Co. Kerry. West Doorway of Church. Exterior, circa A.D. 1107.  
 105. Kilmalchedar, Co. Kerry. Nave and Chancel Arch of Church, circa A.D. 1107.  
 106. St. Caimin's Church, Holy Island, Lough Derg. Built by King Brian Boruma, A.D. 1007.  
 107. St. Caimin's Church, Holy Island, Lough Derg. Chancel Arch. Built by King Brian Boruma, A.D. 1007.  
 108. St. Caimin's Church, Holy Island, Lough Derg. Chancel Arch. Built by King Brian Boruma, A.D. 1007.  
 109. The Saints' Church, Inchagoile, Lough Corrib, Co. Galway.  
 110. The Saints' Church, Inchagoile, Lough Corrib, Co. Galway.  
 111. Church on Church Island, Lough Currane, Co. Kerry, circa A.D. 1127-34.  
 112. Rahen. Small Church, King's County. West Doorway.  
 113. Church of St. Flannan, Killaloe, Co. Clare. Built by King Brian Boruma, A.D. 1007.  
 114. Church of St. Flannan, Killaloe, Co. Clare. West Doorway.  
 115. Tomb of King Murtogh O'Brien, Cathedral, Killaloe, Co. Clare, A.D. 1123.  
 116. High Cross, Tuam, Co. Galway.  
 117. Monument in Cathedral, Cashel, Co. Tipperary.  
 118. Cashel, Co. Tipperary.  
 119. Cormac's Chapel, Cashel, Co. Tipperary. South Wall. Built by King Cormac MacCarthy, A.D. 1127-34.  
 120. Drumcliff Cross and Tower, Co. Sligo.  
 121. Killeshin Church, Co. Carlow. West Doorway.  
 122. Ullard Church, Co. Carlow.  
 123. High Cross, Kilfenora, Co. Clare.  
 124. Freshford, Co. Kilkenny. Doorway of Old Church.  
 125. The Nun's Church, Clonmacnoise, King's County.

126. The Nun's Church, Clonmacnoise, King's County.  
Chancel Arch.
127. Clonfert Church, Co. Galway. West Doorway with  
Pediment.
128. Clonfert Church, Co. Galway. West Doorway with  
Pediment.
129. Clonkeen Church, Co. Limerick. West Doorway.
130. O'Melaghlin's Church, Clonmacnoise, King's County.  
East Window.
131. Disert O'Dea. Church of St. Iola, Co. Clare.
132. Mona-incha, near Roscrea, Co. Tipperary.
133. Mona-incha, near Roscrea, Co. Tipperary.
134. St. Cronan's Church, Roscrea, Co. Tipperary.
135. Aghadoe Cathedral, Killarney, Co. Kerry, circa A.D.  
1158.
136. Innismain Abbey, Lough Mask, Co. Mayo.
137. Innismain Abbey, Lough Mask, Co. Mayo.
138. Ardfert Cathedral, Co. Kerry.
139. Ardfert Cathedral, Co. Kerry.
140. Church of St. Colman MacDuach, Co. Kerry.
141. Cathedral of St. Colman MacDuach, Co. Kerry.
142. Cathedral of St. Colman MacDuach, Co. Kerry.
143. Annadown, Co. Galway. East Window.
144. Kilfenora Cathedral, Co. Clare. East Window.
145. Ardfert Cathedral, Co. Kerry. East Window.
146. Ardmore Cathedral, Co. Waterford. West front.
147. Freshford, Co. Kilkenny. Doorway of Old Church.
148. St. Jarlath's Church, Tuam, Co. Galway.
149. St. Mary's, Ardfert, Co. Kerry. Chancel Arch.

#### MODELS OF LOOMS, &C.

##### *Room No. 1., West—First Floor.*

This Room contains a very interesting set of working models, of Jacquard machines, winding frame, warping mill, and turn-on looms for weaving velvet, poplin, taboret, lace, fringe, gimp, carpet, and girth.

They were made in Dublin for the Museum of Irish Industry about thirty years ago, and to a certain extent they illustrate the industries of the city at that time.

They have been recently put in order by an experienced weaver, and are reported to be in as good a condition as they were when made.

Upon the walls of this room there are a number of frames containing early Egyptian and Persian textiles of considerable interest, also Japanese, Indian, and Italian stuffs.

## INDUSTRIAL MODELS.

*Room No. II., West—First Floor.*

This Room contains industrial models which at present are not sufficiently arranged for description.

A set of metric weights and measures will be found in this Room.

## THE ROYAL IRISH ACADEMY COLLECTION OF IRISH ANTIQUITIES.

*Rooms Nos. III. and IV., West—First Floor.*

This well-known collection of Irish antiquities has only recently been brought to these premises, and some time must necessarily elapse before it is in a condition to be described as arranged in its new habitation.

An illustrated catalogue of the collection, by the late Sir William Wilde, was published some years ago.

## ARMS AND ARMOUR.

*Room No. V., West—First Floor.*

This collection consists almost exclusively of European and Oriental arms and armour—the arms of savage races and uncivilized tribes being for the most part exhibited in the Ethnographical Department.

At the time of going to press with this edition of the Guide the collection has not been sufficiently arranged to admit of any catalogue of its contents being prepared. This must, therefore, be deferred for the present.

It will be sufficiently apparent that the collection contains many objects of great interest, to which, it is anticipated, considerable acquisitions will be made in the future.

This room contains a fine sculptured marble chimney-piece from a house in Kildare-place, 18th century.

## LACE AND EMBROIDERIES.

*Room No. I., East—First Floor.*

In this room is a representative collection of antique and modern lace (for portion of which see special cata-

logue), also some fine pieces of Spanish, Italian, Japanese, Chinese, and Persian embroideries.

It also contains a carved wood chimney-piece from a house in Kildare-place, 18th century.

#### IVORY- AND WOOD-CARVING, &c.

##### *No. II., East—First Floor.*

The collection of examples of Wood- and Ivory-carving though not very extensive, ranges over a wide field. As far as possible it has been concentrated in one room, on the first floor, where it forms a very instructive and effective display of varied styles and periods.

St. Christopher. Flemish. 15th century (wood).

The Flagellation of Christ. German. 15th century (wood).

Capital of a Pilaster. Flemish (Antwerp). 16th century (wood).

Mask of Moses (by Michael Angelo). Wood-carving by John Hogan.

Leg of Mercury (by John of Bologna). Wood-carving, by John Hogan.

Hand. Wood-carving, by John Hogan.

Three specimens of Wood-carving from the Artizans' Exhibition.

Fragments of Flemish Carvings. 16th to 17th century (wood).

Chest Fronts. Italian. 16th to 17th century (wood).

Chest Front. Flemish. 17th century (wood).

Portions of an Altar Railing. Dutch. 18th century.

Specimens of Swiss Wood-carvings.

Portion of a Shop Front. Indian carved wood (Cawnpore).

Steering-chair. Burmah. Carved wood.

Book-cover (carved wood), Swami work. Mysore.

Work-box (carved wood).

Chowrie.

Articles of Wood, inlaid with brass wire. India (Mynpuri).

Christ wakened by His Disciples on the Sea of Galilee (carved and painted wood). Flemish. 17th century.

Stove-case. Dutch. 18th century.

Ironing-board. Dutch. 18th century.

Coffee-mill. Belgian. 18th century.

Model of a Pagoda. Burmese. Presented by Sir A. Phayre.

Objects in carved and inlaid ivory and wood—Fans, Spill-holders, Card-racks, &c. Chinese.

Objects in carved and inlaid ivory and wood. Japanese. Including Pipe-cases, Netzukis (Buttons), &c.

Panel, geometrical design, with carved inlays. Arabian (from the Mosque of Tulûn).

Door and Case (carved wood). India (Bombay).

Panel (carved wood). Modern Italian (Florence). Lent by the South Kensington Museum.

Frame. Modern Italian (Siena). Lent by the South Kensington Museum.

Boxes, &c. (tortoise-shell and carved ivory). India (Vizagapatam). &c., &c.

### POTTERY, PORCELAIN, AND GLASS.

#### *Room No. III., East—First Floor.*

This department of the Museum contains a fairly representative collection, to which additions are frequently being made.

The following is a geographical enumeration of the factories and towns where the examples have been produced. Hereafter it is hoped that, as in the case of other collections in the Museum, it will be possible to issue a special Guide in which the individual specimens will be enumerated, and as far as possible described.

### POTTERY.

BELGIUM—Brussels.

CYPRUS—Ancient Pottery found in.

ENGLAND—Romano-British, Early English, Toft-ware, Staffordshire, Lambeth, Bristol, Liverpool, Salt-glazed ware, Swansea, Leeds, Fulham (Stoneware).

FRANCE—Nevers, Rouen, Sinceny, Moustiers, Choisy-le-roi, Paris (Deck), Paris (Pull), Palissy ware, St. Amand.

GERMANY—Ancient Pottery found in Silesia, Kiel, Creussen, Nassau (Stoneware), Raeren (Stoneware), Nassau, Strasbourg.

GREECE and Ancient Greek Colonies—Ancient Pottery found in Tanâgra, Athens, Corinth, Rhodes, Sicily, &c.

HOLLAND—Amsterdam (Stoneware), Delft.

ITALY—Ancient Pottery found in Tombs at Vulci, Chiusi, Ruvo, &c., &c.; Faenza, Caffagiolo, Castel Durante, Urbino, Pesaro, Castelli, Savona, Della Robbia ware.

IRELAND—Ancient cinerary urns, from counties Tyrone and Wicklow. Enamelled pottery, Dublin.

RUSSIA—St. Petersburg.

SPAIN—Hispano-Moresco wares (Valencia, &c.), Talavera.

SICILY—Ancient Pottery, Siculo-Arabian ware.

TURKEY—Tiles from an ancient Mosque at Broussa, The Dardanelles.

BRITISH GUIANA—Drum and Water Vessel.

MEXICO—Ancient Pottery found in ; Modern ditto.

PERU—Ancient Pottery.

HONDURAS—Ancient Pottery.

VIRGINIA—Ancient Pottery.

THE CARIBS—Ancient Pottery.

INDIA, &c.—North Arcot, Bombay, Mooltan, Peshawur.

PERSIA.

CEYLON.

CHINA.

AFRICA—Kybylia, Tunis, Tangiers, South Africa

OCEANIA—Vessels from Fiji and Solomon Is.

#### PORCELAIN.

AUSTRIA—Vienna.

BELGIUM—Tournay.

DENMARK—Copenhagen.

ENGLAND—Worcester, Chelsea, Derby, Chelsea-Derby, Plymouth, Bow, Bristol, Coalport, New Hall, Stoke-on-Trent, Castleford, Swansea.

FRANCE—Sèvres, Chantilly, St. Cloud, Menegy-Villeroy, Clignancourt, Angoulême, La Courtille, Vincennes.

GERMANY—Berlin, Dresden (Meissen), Frankenthal, Fürstenburg, Höchst, Nymphenburg, Ludwigsburg or Kronenburg, Rudolstadt, Grosbreitenbach, Wallendorf, Coburg, Arnstadt.

HOLLAND—The Hague, Amsterdam (Weesp), Loosdrecht.

IRELAND—Belleek.

ITALY—Capo di Monte (Naples), Venice.

RUSSIA—St. Petersburg.

PORTUGAL—Lisbon.

SPAIN—Buen Retiro.

CHINA—Nankin, &c.

JAPAN—Satsuma, Kaga, Kioto, Arita, Imari, Awata, Seto, Bizen, Banko, Hizen.

NEW YORK and Trenton.

#### GLASS.

*Ancient glass from* CYPRUS, TYRE, SIDON, KERTCH, PHENICIA, and ROME.

*Old glass from PERSIA, GERMANY (Milde), ITALY (Venice), SPAIN (San Ildefonso), HOLLAND, ENGLAND (Bristol), FRANCE (Paris), IRELAND (Waterford), BYZANTINE (Sta Sophia), &c.*

#### FURNITURE.

##### *Room IV., East—First Floor.*

The small collection of specimens of antique furniture belonging to the Museum has recently been supplemented by an extensive loan of examples from the South Kensington Museum.

Cabinet on Stand ; marquetry. Dutch, 18th century.

Cabinet with heads carved in relief on doors. Dutch, 17th century.

Chair ; carved and gilt wood frame, upholstered with appliqué of gold tissue. Venetian, 18th century.

Chairs (6) ; carved and inlaid. Italian, 17th century.

Chair from the Parsonage House at Lisnahoy, where the Father of Oliver Goldsmith resided.

Chairs (2) ; carved oak. 1726.

Pair of rose- and satin-wood Cabinets. 18th century.

Pair of Urns for cutlery. 18th century.

Console Table ; carved and gilt stand, by Chippendale, the table of English lacquer-work.

Chest. Flemish, 16th century. 18th century.

Chairs (2) ; carved and painted wood frames, upholstered with tapestry. French, 18th century.

Chest for a church ; "Gesso"-work, with painted figures and heraldic devices. 15th century.

Writing-table ; satin-wood ; with painted decoration. English, late 18th century.

Brass lamps for Synagogues. Dutch, 17th-18th century.

Brass chandelier. Dutch, 17th century.

Cabinet. Flemish, 15th century.

Box with compartments. Spanish, 16th century.

Nest of Drawers. Belgian, 18th century.

Carved and inlaid Chess Table. Indian Empire (Bombay).

Table ; pierced work, by Chippendale. 18th century.

Table ; carved ebony and silver. Indian Empire.

Table ; inlaid with ivory. Indian Empire.

Magnifying mirror, with carved and gilt wood frame. Irish, 18th century.

Cabinet ; inlaid with tortoise-shell ; ormolu mounts. Spanish, 17th century.

Table, semi-elliptical ; marble, inlaid with coloured cements, by Bossi.

*Furniture lent by the South Kensington Museum.*

- Cabinet on stand ; Danish marquetry. Modern.  
 Chair ; carved walnut-wood. Italian, 17th century.  
 Cabinet. English, dated 1653.  
 Chair ; inlaid with brass, and with engraved design.  
 English, late 18th century, probably by Sheraton.  
 Arm-chair, by Sheraton. English, 18th century.  
 Chair ; painted satin-wood, by Wright and Mansfield of  
 London. Modern English.  
 Cabinet on stand ; cedar, inlaid with Brazilian wood, cut  
 brass mounts. Portuguese, 17th century.  
 Chest of drawers, from the Chateau of Montargis. French,  
 temp. Louis XIII.  
 Chairs (2) ; carved walnut-wood, partly gilt. Italian  
 (Venice), c. 1560.  
 Chair, by Chippendale. Late 18th century.  
 Arm-chair. Late 18th century.  
 Chair. Italian, 19th century.  
 Coffers (2). Italian, 16th century.  
 Carved Chairs (3). India.  
 Cabinet on stand. Italian, 19th century.  
 Chair (*cuir bouilli*). Portuguese, 17th century.  
 Arm-chair. Italian, c. 1550.  
 Arm-chair. Venetian, c. 1500.  
 Copy of an old Cologne Cabinet. Modern German.  
 Chair ; carved walnut-wood. Italian, 17th century.  
 Chest. English, 17th century.  
 Arm-chair. Spanish, 1640-50.  
 Chair. Venetian, c. 1600.  
 Pair of Mirrors. Italian, early 18th century.  
 Candelabrum—carved, painted and gilt wood. Italian,  
 16th century.  
 Torchère or Gueridon. French, temp. Louis XIV.

## CASTS OF IVORY-CARVINGS, &amp;c.

*First Floor—Room No. V., East.*

This Room is devoted to casts of Ivories, Metal- and Stone-work, and includes collections presented by Lord Talbot de Malahide and Mrs. Nesbitt—the latter having been received through Mr. A. W. Franks, C.B., of the British Museum.

There are also to be seen here a number of casts by J. Kreittmayr, Formatore of the Historical Museum at Munich.

HERBARIUM AND BOTANICAL MUSEUM.  
*Rooms I., II., III., and IV.—Second Floor.*

As no officer has yet been appointed to this department the many important collections which it contains are stored rather than displayed for examination.

A few years ago the collections consisted of certain stray specimens and special sets of plants; but the numerous acquisitions which have been made, in addition to the transference to this building of the Botanical Museum and Herbarium formerly kept at the Botanic Gardens, Glasnevin, have resulted in the concentration of a large amount of material which is now in want of a Keeper who could devote his whole time to its classification and arrangement in the four rooms in which it is contained.

The following lists, though far from exhaustive, will serve to give some idea of the extent and importance of the collection.

CRYPTOGAMS.

*Class I.—Thallogens.*

*Algæ.*—So far as is at present known the collections of *Algæ* are neither extensive nor important. There is, however, a fine series of Charas.

*Fungi.*—Of Fungi there are the Ayre, Berkeley, Cooke, Admiral Jones, and M'Nab collections, the latter being fully indexed.

*Lichens.*—Under this head is to be included the famous collection of British Lichens which was made by Admiral Jones. It is contained in seventy-two drawers. Also the numerous *fasciculi* and boxes containing specimens from different countries, and named by experts, which also belonged to Admiral Jones.

Besides these there are several collections received from Trinity College and from Glasnevin Gardens, among the latter being collections made in Lewes and Haines and in Norway by the late Dr. D. Moore. There is also the late Dr. M'Nab's collection, containing seventy genera, which was recently purchased. There are also many catalogues and books referring to Lichenology.

*Class II.—Acrogens.*

*Hepaticæ.*—These include a German collection, a foreign collection, a Norwegian collection (Dr. Moore's), and Dr. Moore's general collection, all from the Glasnevin Herbarium, besides Dr. M'Nab's collection, which contains a fair set of specimens.

*Mosses.*—Of the mosses there is an extensive collection by Dr. Moore, the specimens in which have been determined by specialists, and Dr. M'Nab's collection, containing fifty-three genera, which are well represented, besides which there are several smaller collections.

*Ferns.*—In addition to many smaller collections of ferns, there is the late Dr. M'Nab's, containing eighty-seven well represented genera, a very large collection of Indian ferns, also a collection made by Admiral Jones in Madeira, &c.

#### PHANEROGAMS.

The collections of European and exotic flowering plants are too numerous to be mentioned in detail here. They constitute the bulk of the specimens which have been received from the Glasnevin and Trinity College Herbaria respectively. Of special collections, however, the following may be enumerated:—Dr. M'Nab's British collection, containing 96 natural orders, 530 genera, and 1,596 species; Mr. Chandlee's Irish collection, Mr. Douglas' collection of Kildare plants, presented by the Duke of Leinster; Mr. H. Hart's Donegal collection, Dr. Litton's collection of miscellaneous flowering plants, Dr. M'Nab's collection of exotic plants, carefully indexed, &c., &c.

#### BOTANICAL MUSEUM.

The collections in this section consist principally of the specimens removed from Glasnevin; there are also, however, several which have been otherwise acquired from time to time. These last include a very fine set of Ceylon drugs; specimens of fibres, &c., from the Edinburgh forestry exhibition; several collections of timber, &c. The whole of these collections constitute a considerable nucleus for a museum of economic botany.

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#### MUSEUM FITTINGS.

For the exhibition of specimens, many devices have been adopted in this Museum; some of them are original, and have been specially planned to meet the particular requirements of the objects—others are either copies or modifications of arrangements already adopted in other museums in Europe and America.

In some instances, such as the shelving in the mammal

and fish cases, a combination of metal with wood-work has secured strength and lightness of construction with no sacrifice of an essential amount of rigidity. Removable metal brackets with glass or wooden shelving, according to the nature of the objects to be displayed, have been largely employed in various branches of the collections.

A modified plan of interchangeable drawers, such as is used in some American museums, has been extensively introduced in all departments. The drawers are two feet square, and the unit in depth is 2 inches, and the multiples are 4 inches, 6 inches, and 8 inches. The most useful size is the 4-inch. A three-inch drawer, which was first selected, was found to be not deep enough; and the next multiple (6 inches) was too deep for the majority of objects, and was therefore wasteful of space. In some instances it might perhaps be found that a unit of  $2\frac{1}{2}$  inches with multiples of 5 inches and  $7\frac{1}{2}$  inches would be the most useful, as the 2-inch drawer, with an internal depth of only  $1\frac{1}{2}$  inches, proves to be much too shallow for many objects. The drawers have been supplied in large quantities, and are issued to the several Departments as required—cabinets to receive them being placed in convenient positions.

A somewhat different system of glass-covered drawers is also used, especially for the collection of unmounted birds' skins. Some of these are so arranged that the glass tops may be withdrawn without the drawer itself being removed from the cabinet. An arrangement has also been devised for exhibiting both sides of coins, which are, at the same time, protected from handling. This consists of a cabinet, with vertical drawers, glazed on both sides, with compartments between the glasses in which the coins can be mounted in vulcanite or other suitable material.

The principle of having interchangeable multiples of a unit is applied also to frames for engravings, trays for specimens, &c.

The majority of the larger cases in the Art Department are made according to designs published by the Science and Art Department. In certain special instances, however, the forms of the objects to be exhibited necessitated special designs.

In some of the wall cases, and in the large Ethnographical cases, the adoption of the patent (De Sales) hinge has been used with the best results; by its agency the doors are hung on one another, and thus the obstruction of view, which a hanging style or mullion would involve, is avoided.

As a rule the cases and principal fittings in the Art Department are ebonized, while those in the Natural History Department are simply polished mahogany.

SELECTED LIST OF PUBLICATIONS  
REFERRING TO  
THE COLLECTIONS IN THE SCIENCE AND  
ART MUSEUM, DUBLIN.

A LIST OF IRISH BIRDS, showing the species contained in the Science and Art Museum, Dublin, by A. G. More, F.L.S., F.R.S.E., Curator of the Natural History Department, 1887. *Out of print.*

Do. do.; second edition, 1890. Price, Four Pence.

GUIDE to the Natural History Department, Series I., VERTEBRATE ANIMALS (Recent), Part I., Mammals and Birds, by A. G. More, F.L.S., M.R.I.A., Curator of the Natural History Department, 1887. Price, Four Pence.

GUIDE to the Natural History Department, Series II., INVERTEBRATE ANIMALS, Part I., Recent Invertebrates with a Key to the Classification of Animals, by Professor Alfred C. Haddon, M.A., M.R.I.A., F.Z.S. (late of the Science and Art Museum), 1887. Price, Three Pence.

GUIDE to the Natural History Department, Series I. VERTEBRATE ANIMALS (chiefly Recent), by R. F. Scharff, PH.D., B.S.C., M.R.I.A., Curator of the Natural History Department, 1890. Price, Four Pence.

GENERAL GUIDE to the Science and Art Museum—Part I., Natural History Department; Part II., Art and Industrial Department, by V. Ball, LL.D., F.R.S., Director of the Museum. First edition, 1890, price Six Pence; second edition, 1890, price Four Pence.

*Miscellaneous.*

MINERALOGICAL TABLES, arranged with a view to facilitate the examination of the mineral collection of the Royal Dublin Society, by J. Emerson Reynolds, M.R.C.P., Edin., 1872. *Out of print.*

GUIDE TO THE ELECTROTYPES OF SELECT GREEK AND ROMAN COINS. *Price 6d.*

CATALOGUE OF LACE. *Price 2d.*

TWO LECTURES BY ALAN S. COLE, ESQ., ON THE ART OF LACE MAKING. *Price 2d.*

PUBLICATIONS BY AND OBTAINABLE FROM  
THE ROYAL IRISH ACADEMY, AND THE  
ROYAL DUBLIN SOCIETY.

Report on the EXPLORATION OF SHANDON CAVE, by  
A. Leith Adams, F.R.S., F.G.S. Trans. Roy. Irish Acad.,  
Vol. XXVI., June, 1876.

Catalogue of the LEPIDOPTERA in the Museum, by W.  
F. Kirby. Proc. Roy. Dub. Socy., 1879.

EXPLORATIONS IN THE BONE CAVE OF BALLYNA-  
MINTRA, NEAR CAPPAGH, CO. WATERFORD, by A. Leith  
Adams, LL.D., F.R.S., G. H. Kinahan, M.R.I.A., and R. J.  
Ussher (Plates IX. to XIV.) Trans. R.D.S., Vol. I., Ser.  
II., p. 177, 1881.

Catalogue of VERTEBRATE FOSSILS FROM THE SIVALIKS  
OF INDIA, in the Science and Art Museum, Dublin, by R.  
Lydekker, B.A., F.G.S., F.Z.S. (Plate and Woodcuts). Trans.  
R.D.S., Vol. III., Ser. II., Part IV., 1884. *Price One  
Shilling.*

On the Collection of the FOSSIL MAMMALIA OF IRELAND  
in the Science and Art Museum, Dublin; with an appendix  
on the BIBLIOGRAPHY\* OF THE MAMMALIA OF IRELAND,  
by V. Ball, M.A., F.R.S., Director of the Museum. Trans.  
R.D.S., Vol. III., Ser. II., Part IV., 1885. *Price One  
Shilling.*

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PRINTED LISTS, &c.

The following lists of certain portions of the collections  
have been printed at the Museum Press for the use of the  
Museum and for circulation to other Museums, &c.; but  
they are not on sale:—

List of Electrotpe Reproductions and Fac-similies pur-  
chased for the Museum during the years 1878 to 1887  
inclusive, by T. H. Longfield, F.S.A. Printed, 1883.

List of Oil Paintings, Drawings in Water-Colours, Chalks,  
&c., in the Museum, by T. H. Longfield, F.S.A.  
Printed, 1888.

Catalogue of the Collection of British Lichens, presented  
&c., by the late Admiral Jones, F.L.S., F.G.S., re-arranged  
by Greenwood Pim, M.A., F.L.S. Printed, 1888.

\* This Bibliography affords an easy means of reference to the somewhat extensive  
literature of the subject.

Catalogue of the Collection of Palæozoic Plants in the  
Science and Art Museum, by Robert Kidston, F.R.S.E.,  
F.G.S. Printed, 1888.

Catalogue of the Collection of Fossil Fishes in the  
Science and Art Museum, by James W. Davis, F.G.S., &c.  
Printed, 1888.

Catalogue of the Collection of *Irish Fishes* in the Science  
and Art Museum, by R. F. Scharff, PH.D. Printed, 1889.

NOTE.—It is intended to issue a Guide on this subject hereafter.

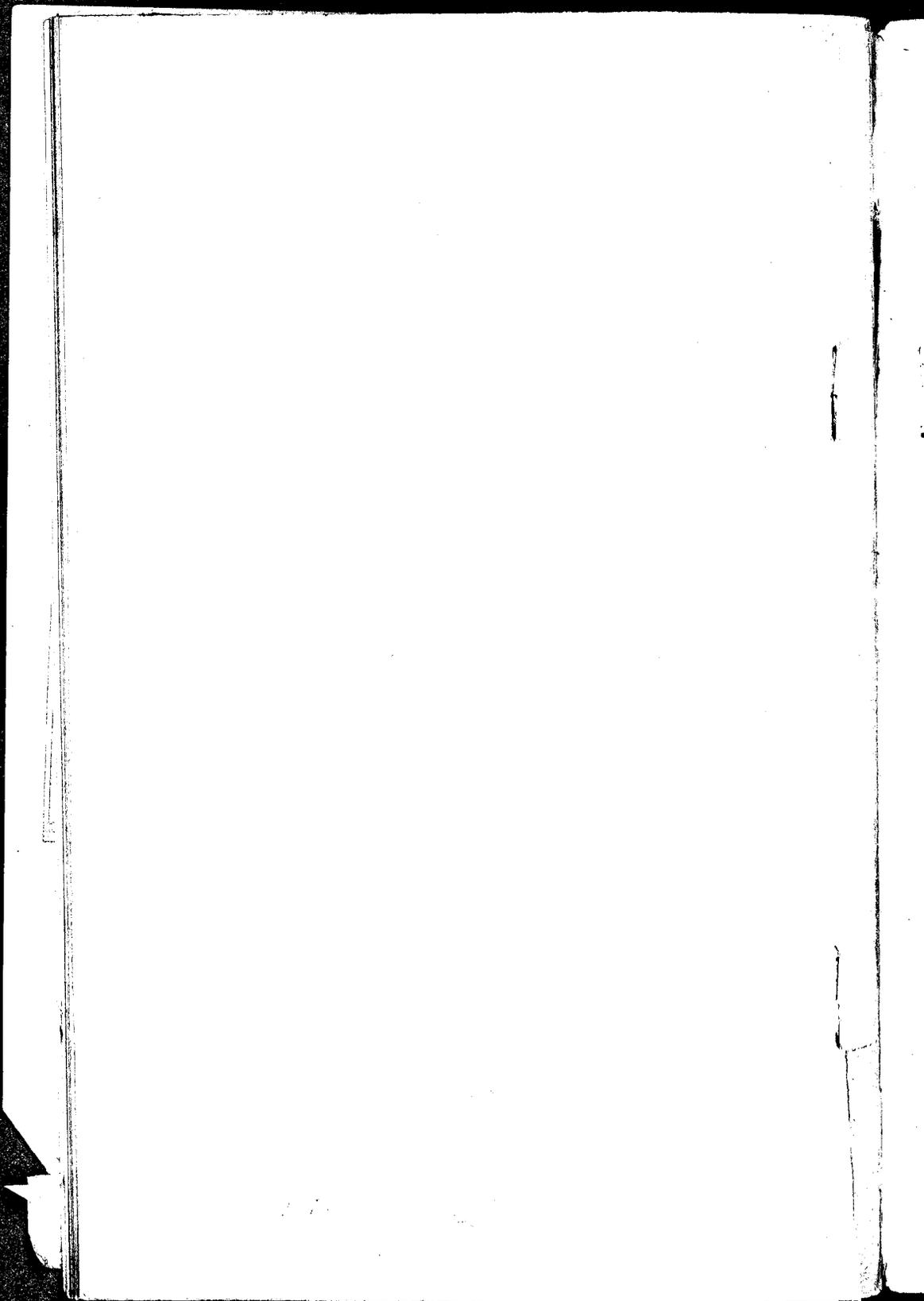
List of the Donations to the Science and Art Museum  
since its foundation as such under the "Dublin Science  
and Art Museum Act, 1877," up to the year 1888.  
Printed, 1889.

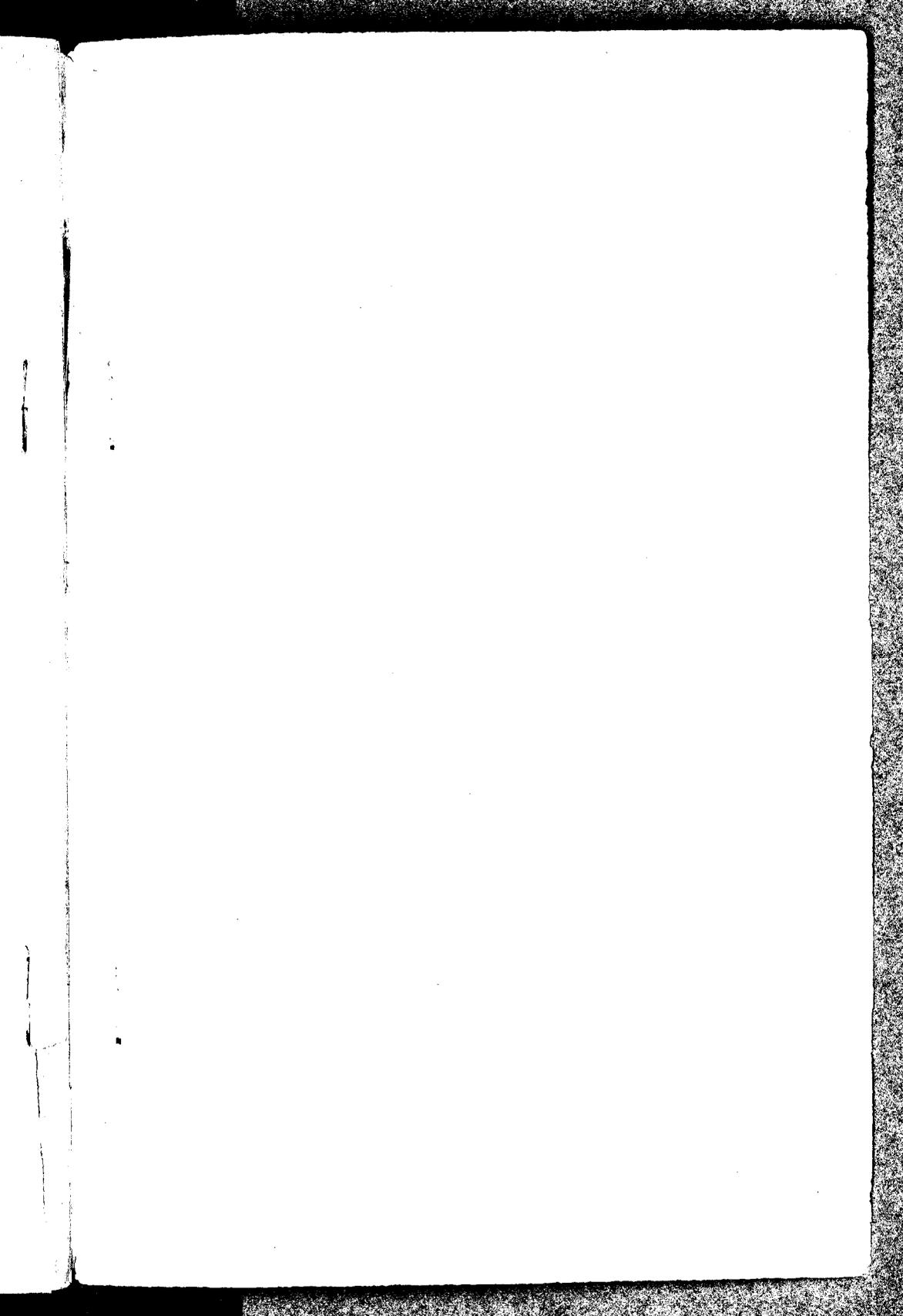
Catalogue of Fossil Mammals, Birds, Reptiles, and  
Amphibians in The Science and Art Museum, by R.  
Lydekker, B.A. In preparation.

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DUBLIN: Printed for Her Majesty's Stationery Office,  
By ALEX. THOM & Co. (Limited), 87, 88, & 89, Abbey-street,  
The Queen's Printing Office.

P. 218. 10. 90. 1,000.





## SCIENCE AND ART MUSEUM.

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### DAYS AND HOURS OF ADMISSION.

*Subject to Revision.*

Both Departments of the Museum are open, free, to the public, as follows:—

#### WEEK DAYS.

January and February, from 11 A.M., till dusk.  
March to October,           ,,   11 A.M., till 5 P.M.  
November and December, ,,   11 A.M., till dusk.

#### EVENINGS.

*Natural History Department.*

On Tuesdays and Thursdays continuously till 9 P.M.

N.B.—The Art Department will not be opened in the evenings at present.

#### SUNDAYS.

The Natural History and Art Departments will be opened on alternate Sundays from 2 till 5 P.M., or, in the case of the latter, till dusk.

The Museum is closed on Good Friday and Christmas Day.

V. BALL, *Director.*