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Irish Church Metalwork of the Romanesque period from the Day collection

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This paper examines three important Irish ecclesiastical objects that were once in the collection of Robert Day of Cork. The objects date from the late eleventh and twelfth centuries and include part of a bell-shrine, a figure from a shrine, and a crucifix figure.

INTRODUCTION

Considering the breadth and depth of the collection amassed by Robert Day of Cork over the course of his life (1836–1914), it is not surprising that it included early Irish ecclesiastical objects. This paper considers three important pieces of Church metalwork from the Romanesque period (i.e. 1050–1200) that were in Day’s collection.¹ In chronological order they include: a bell-shrine crest from the lower River Bann; an appliqué figure from St Manchan’s Shrine, Lemanaghan, Co. Offaly; and a crucifix figure from Abbeyderg, Co. Longford. Each object is described, its provenance history investigated, and its dating and archaeological context discussed.

RIVER BANN BELL-SHRINE CREST

Description

This object represents the crest or upper portion of an early medieval Irish bell-shrine, i.e. the part which encased or replaced the handle of the enshrined bell (Pl. 1). It is semi-circular in shape and is principally made of copper alloy, having been cast using the lost wax technique. Its maximum dimensions are 89mm long, 55mm wide and 22mm in thickness. While it was cast as one piece, it can be described as consisting of two main sections, an upper and lower section. The upper section is in openwork and is the crest



Plate 1: River Bann bell-shrine crest, front
(© National Museum of Ireland)

proper, while the lower section, which supports it, is wider and hollow. The front of the shrine fragment will be described first, followed by the back. This fragment is somewhat corroded, yet most of the original decoration remains intact.

Front

The upper section of the crest is decorated with a running foliage design in openwork (Pl. 1). Its upper border is decorated with a band of niello² inlaid with a zigzagging silver

wire, as is the very top of the crest. At the apex of the crest, and dividing the openwork decoration into two separate areas, is a male human head. The crown of the head is rather flat and it features a large moustache, decorated by niello inlaid with zigzagging silver wire, which projects from either side of the face. It also has a short tripartite beard, also inlaid with niello, and a thin nose, which branches into the eyebrows at its top. Only the left eye, which is circular, is now apparent, while traces of gilding may still also be seen on the face. The terminals of the crest are solid and are in the form of downward-facing animal heads. Both of these heads feature two diagonally arranged bands of niello inlaid with zigzagging silver wire, which represent hair and whiskers.

The lower section of the crest is decorated with three panels of cast ornament, sheeted with gold foil. The central panel is decorated with an abstract interlace design, while the other two feature thick-leaved foliage designs. Bordering the panels are the remnants of bands of niello inlaid with zigzagging silver wire, which appear to have formed knots in the spaces at either end of the panels, as well as between them. On top of the lower section is a running foliage design that was inlaid with niello, which is also divided into two sections by the central human head.

Back

The openwork cresting on the back, obviously, features the same running foliage design, while additional traces of gilding can be seen on it (Pl. 2). Likewise, it is also bordered on its upper edge by a band of niello inlaid with zigzagging silver wire. The back of the human head is represented and is decorated with vertical bands of niello inlaid with zigzagging silver wire, which is probably meant to represent hair. The lower section of the back is decorated with bands of inlaid silver with inlaid niello between them. The decoration forms three bands, which along their length form five evenly spaced knots. At the terminals of the lower section, at the base, there are two perforated tabs that project at right angles from the crest, with the example on the right still retaining a copper-alloy rivet. On the top part of the lower section is an inscription which is interrupted by the human head. The inscription is inlaid with niello, which would have originally contrasted against a gilded background. A few years ago Prof. Pádraig Ó Riain made a new and more accurate reading of this inscription (Ó Riain and Murray 2006, 172). This reading, with the contractions spelt out in full here, is as follows:



Plate 2: River Bann bell-shrine crest, back
(© National Museum of Ireland)

OR[ÓIT] DO MAEL BRIGTI LASI NDERNAD [OCUS] DO MALENI DO RIGNE

A prayer for Máel Brigte who had it made and for Ma[i]lléne who made it

History

An annotation to a drawing of the bell-shrine crest in one of Robert Day's notebooks, now in the archives of the Irish Antiquities Division of the National Museum of Ireland

(Day Notebook 4, see Cahill, this volume), states that it was ‘found “four miles below Kilrea” on the Bann Shore, Co. Antrim. 1868’. The annotation suggests a location downstream of Kilrea, with the quotation marks suggesting that this information came directly from the vendor. A possible location of the find is around the site of a former ferry on the River Bann, about 3 miles/5 kilometres north of Kilrea, between the townlands of Tamlaght, on the Co. Derry side of the river, and Vow, on the Co. Antrim side (shown on the 1st Ed. OS map). There were major drainage works on the river Bann between 1847 and 1858, particularly in this section of the river where there were two locks installed at Movanagher and Carnroe, which are immediately above and below this ferry point (McCutcheon 1965, 127). It may have been this activity that led to the discovery of the bell-shrine crest, which was found along with a Late Bronze Age gold bulla, and other antiquities, now lost (Day 1872, 129). Whether ‘1868’ refers to the year of its discovery or the year in which it was acquired by Robert Day is not clear. He certainly had it in his possession by the 21 July 1869, when it was exhibited to the Historical and Archaeological Association of Ireland (later RSAI) in Kilkenny, when it was stated that he had purchased it from a dealer in Ballymena (Graves 1869, 347; Reeves 1869, 355; Day 1872, 128). The dealer was most likely William Arthurs, of Ballymena, who also sold him the early medieval bronze hand-bell from Cabragh, Co. Antrim (see Bourke, this volume), and who appears to have been one of his main suppliers of antiquities (see Rockley, this volume). Many years later, in 1908, Day exhibited the bell-shrine crest at a meeting of the Cork Historical and Archaeological Society (Anon. 1908, 203–4).

Contrary to what was stated by Day (1872, 129) and others (O’Lavery 1884, vol. 3, 386; Crawford 1923, 91, no. 1), the bell-shrine crest has no association, apart from a haphazard one, with the rare Late Bronze Age gold bulla with which it is said to have been found, and which Day also bought (see Cahill, this volume). Notably, Day (1872, 129) stated that:

It is unfortunate that the finder should have broken a portion of the gold covering off [the bulla], and doubly so, that other objects found with it should have been mislaid and lost by him, as he was ignorant of their value, and supposed that the reliquary [bulla] was brass, and valueless. The dealer, strange to say, was equally ignorant of its worth; and here it may be remarked, that as a rule, the peasantry mistake gold for brass, and bronze for gold.

The bell-shrine crest remained in Day’s collection until it was sold at his major sale in London on 22 May 1913 (Sotheby, Wilkinson and Hodge 1913, 59, lot 398, pl. XVIII). According to marginal notes in a copy of the auction catalogue in the NMI, it appears to have been sold along with the gold bulla (lot 432) for £105. Next to the entry for the bell-shrine crest, lot 398, is written ‘Lawrence £105’ and ‘Mr Guy Laking London Mus.’ Next to the entry for the gold bulla, lot 432, is written ‘Sold with 398.’ It seems most likely that ‘Lawrence’ refers to G.F. Lawrence, a well-known dealer of antiques and antiquities in London at the time (Cahill 2006, 99, appendix 1). Sir Guy Francis Laking (1875–1919) was the first Keeper of the newly established London Museum. He was also Keeper of the King’s Armoury at Windsor and author of a number of major works on arms and armour.³ The annotations in the auction catalogue suggest that Lawrence may have bought these two objects on behalf of Laking. Nonetheless, one is told that they were later resold to Spinks in London, from whom they were purchased for the Dublin Museum of Science and Art (later National Museum of Ireland) by the Royal Irish Academy in May 1918 for

£100 (Armstrong 1918, 180). The bell-shrine crest was registered NMI RIA 1918:354 and the gold bulla NMI RIA 1918:355 and both are currently on display in the museum.

Discssion

Bell-shrines, which are only known from Ireland and Scotland, are rare objects and so Day's acquisition of part of one is notable. Indeed, there are only around ten examples surviving from Ireland and a further three examples surviving from Scotland. Unfortunately, the inscription on the River Bann crest is of little help with regard to the dating of the artefact, as the name Maelbrigde was of common occurrence in medieval Ireland. Previous attempts at identifying this individual have contradicted the dating on the basis of the style and techniques of the piece (e.g. Henry 1967, 126–7; Michelli 1996, 13–4). It may also be noted, as pointed out by Macalister (Armstrong 1918, 181), that the inscription may have continued on the now missing parts of the shrine, which means that it is possible that we are now only left with a portion of the original inscription. It is important, however, in that it also records the name of the craftsman who made it, Maíléne. As such, it is one of only seven surviving examples where the maker of a piece of early medieval metalwork in Ireland is recorded in an inscription on his work. These examples all date from the eleventh and twelfth centuries, although the practice may have first begun in Ireland around 900 (Murray 2013).

From a stylistic, as well as a technical, point of view this bell-shrine crest is most comparable with the primary decorative mounts on St Mura's Bell from Fahan, Co. Donegal (see Ó Floinn 1995, 109–11, pls 4.10–12). Both objects most likely date to the second half of the eleventh century. It also has close affinities with a bell-shrine crest found at Inchaffray Abbey, in Perthshire, Scotland (see Hall 2007, 73–5). While it is difficult to reconstruct the original dimensions of the bell-shrine, given that only the crest survives, it would be reasonable to suggest that the hand bell that was enshrined was a small example, on the basis of what we know of the surviving series (Bourke 1980, 52). This bell would have been regarded as a relic of one of the early Irish saints in the eleventh century, which resulted in its lavish enshrinement at the behest of a man named Maelbrigde and through the craftsmanship of a man called Maíléne. While the circumstances that led to its deposition in the River Bann will never be known for certain, it seems likely that this bell-shrine would have originally been associated with an ecclesiastical site of high status in the county Derry / county Antrim region.

FIGURE FROM ST MANCHAN'S SHRINE, LEMANAGHAN, CO. OFFALY

Description

This appliqué figure (Pl. 3) is made from a bronze-gunmetal and was gilded using the fire-gilding technique (Oddy *et al.* 1988, 123). In its present damaged form it measures a maximum of 137.7mm long and is a maximum of 27.5mm wide and approximately 17mm in thickness. It was cast as one piece and has a hollow back. The figure represents a male that has lentoid-shaped eyes, a horizontal mouth, and a large nose, from the bridge of which extend his eyebrows. He also wears a short beard and moustache and a pointed, multi-faceted hat that covers his ears and is decorated with herringbone and vegetal ornament. His hands are placed flat on his chest, with his palms facing outwards, and his arms are ribbed, as if to suggest they were sleeved. However, he is bare-chested and has eight

ribs with rounded ends depicted on each side of his torso. He has a pleated kilt decorated with geometric and vegetal designs, which has a scalloped waist and a jagged hem. His left leg is completely broken off, while only a small portion of his right leg below the kilt survives. There is a fixing hole in the centre of his chest, between his hands. The gilding is rather worn on his torso, but generally survives well on the rest of the figure.

History

This figure was bought by Robert Day in 1861 from Thomas Flynn, in Athlone, and was said to have been 'found in the graveyard of Clonmacnoise', Co. Offaly (Anon. 1869, 224; Crawford 1923, 87, no. 15). There is also an engraving of this figure in the Royal Irish Academy, which is captioned: 'Ecclesiastical figure, heavily gilt, found at Clonmacnoise, January 1861. From the Collection of Mr Robert Day, Cork' (RIA MS 23 P 25). Such figures are rare, and so this was perhaps the earliest acquisition of major significance for Day's collection (see Rockley, this volume). Thomas Flynn was described by Day as 'a "marine store" dealer' and as a person who 'dealt in old Brass, Skins, Rags & bone & old Iron' (Anon. 1869, 224; RSAI MSS JRNL 12). Indeed, it appears that Flynn was an important supplier of antiquities and that Day bought a number of archaeological objects from him (see Rockley, Sheehan, this volume).

Indeed, Flynn is likely to be the proprietor of the 'old iron and rag store in Athlone' who bought and subsequently sold fragments of another bell-shrine, which was found in the River Brosna, at Wheery, near Ferbane, Co. Offaly, in 1849 (Graves 1869, 347). These fragments were described as 'the side and capping' of a bell-shrine, which were 'of white metal, enriched by ornament, and set with amber coloured beads.' The description is in accordance with fragments of an eighth- or ninth-century bell-shrine of unrecorded provenance in the National Museum of Ireland, which were previously in the Chapman collection at Killua Castle, Co. Westmeath (Ryan 1989).

Like the River Bann bell-shrine crest, the figure was also exhibited by Day at a meeting of the Historical and Archaeological Association of Ireland (later RSAI) in 1869, where it generated much discussion (Anon. 1869).

Mr. Clibborn, of the Royal Irish Academy, to whom the Rev. James Graves sent a proof impression of the woodcut, has suggested that it probably was once attached to the Shrine of St. Manchan, and accounted for its being found at Clonmacnoise by its having been accidentally knocked off the shrine when it was being carried in procession there. This most interesting shrine was exhibited in the Dublin Exhibition of 1853; a cast was then taken from it which is in the Museum of the Royal Irish Academy, and the shrine itself is on the altar of the Roman Catholic chapel of the parish of Lemanahan, King's County, having



Plate 3: Figure on St Manchan's shrine, Boher, Co. Offaly (the figure formerly in the Day collection is on the left)
(photo: author)

been given up to the keeping of the priest of that parish by Robert Mooney, Esq., of The Doone, in that county, with whose family it had been deposited for a long period. On learning from the Rev. James Graves Mr. Clibborn's suggestion, I took the figure to Dublin, and waited on that gentleman, who, with his unvaried and ready kindness, unlocked the case that contained the electrotype of the shrine, and we were enabled to fix on the exact spot where the figure exactly fitted. It was found to resemble, in respect of style and scale, the ten effigies that still remain on the shrine, and is similar in the heavy features, the long and prominent nose, the ribbed pattern of the sleeves and sides of the body dress, the peculiar cut of the frock or kilt, and the double T pattern on its left hand portion.

St Manchan's Shrine from Lemanaghan, Co. Offaly, is the most important medieval Irish reliquary still in Church ownership. It is the largest surviving medieval reliquary in Ireland and is a unique survival of what may be termed a 'roof-shaped' reliquary. Its closeness in style and technique to the Cross of Cong, dated to 1123, leaves one in no doubt that St Manchan's Shrine is a product of the same craftsman, Máel Ísu mac Bratáin Uí Echach, and the likelihood is that it was also made under the patronage of King Turlough O'Connor (Murray 2012).

In a previous publication I demonstrated that although Day could not have been as certain as he claimed about the original provenance of this figure, he was, in fact, correct. The proof eventually came with the discovery of an early sketch of St Manchan's shrine by George Petrie in the Manuscripts Department of Trinity College Dublin (TCD MS 10739, 26). This sketch, which dates from around 1821, shows Day's figure fixed to the far right of the ten other figures on the shrine (Murray 2003).⁴ The figure was no longer on the shrine in 1853 when it was displayed at the Dublin Exhibition. The circumstances of its removal from the shrine sometime between c. 1821 and 1853 are unknown, but it may have been this act that caused it to break below the kilt, with the subsequent loss of its legs. Notably 'a small portion of the lower part' of a figure was found inside the shrine when it was opened before its exhibition in Dublin in 1853 (Anon. 1853). This fragment is now lost, but it may have belonged to Day's figure, although one cannot be certain of this given that there were originally a total of fifty figures on the shrine, the majority of which are now unaccounted for.⁵

Day exhibited the figure at the Cork Exhibition in 1883 (Anon. 1883, 302, no. 48) and at the World's Columbian Exhibition in Chicago in 1893 (Johnson 1893, 107). Finally, in 1896, he generously restored the figure to St Manchan's Shrine itself and it was fixed on the far left of the other ten figures, where it can be seen today (Pl. 3).⁶ This was event was recorded in *The Irish Builder* (Anon. 1896) on 1 September of that year.

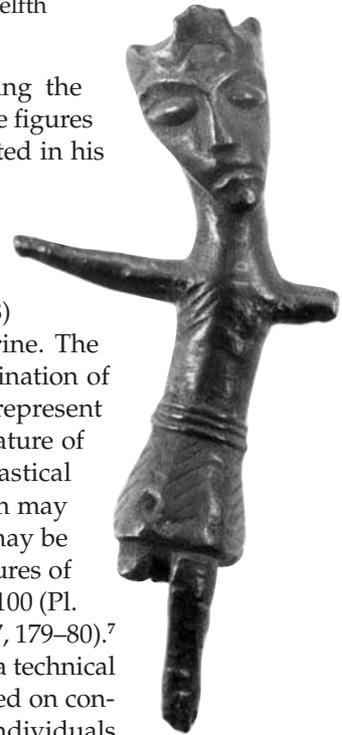
On Sunday last, at the instance of Canon Columb, a very cordial vote of thanks was passed by the congregation of Boher Chapel (where the Shrine of St. Manchan is preserved) to Mr. Robert Day, F.S.A., of Cork, who has most generously, through the P.P. of Macroom, the Very Rev. Father Lyons, restored to the Shrine one of the missing gilt bronze effigies that ornamented this marvellous specimen of ancient Irish art. The recovered figure has, for a long time, formed part of Mr. Day's private collection of antiques, having been purchased by him in Athlone . . .

Discussion

Day stated that the figure in his collection 'has the pointed mitre, which probably indicates episcopacy', and Edward Clibborn, curator of the Royal Irish Academy's museum, shared this view. James Graves, however, disagreed with Day's identification of the figure and

Plate 4: Crucifix figure from Skellig Michael, Co. Kerry, early twelfth century (© National Museum of Ireland)

instead interpreted it as 'a warrior helmeted, and wearing the *philibeg*, or *kilt*' (Anon. 1869, 224). Graves' interpretation of the figures on St Manachan's Shrine as 'lay or military' was further stated in his extensive paper on the shrine published a few years later (Graves 1875, 146). This interpretation has not gained support from other scholars, but was recently again advanced by Karen Overbey (2012, 52–67), who also followed Elizabeth Senior's (Kendrick and Senior 1937, 113–18) mistaken belief that the figures were secondary to the shrine. The figures are certainly primary to the object, as detailed examination of the object's construction reveals, and are most unlikely to represent secular figures. It is far more reasonable, given the sacred nature of the object that they decorate, that they represent ecclesiastical figures. Indeed, David Wilson (1969) argued that one of them may represent St Olaf. Their slender form, kilts, and bare torsos may be explained by comparing them with the individually cast figures of the crucified Christ that were introduced to Ireland around 1100 (Pl. 4), on which they are undeniably modelled (see Ó Floinn 1987, 179–80).⁷ I would further suggest that the reason for this is not merely a technical or stylistic one, but that the figures were consciously modelled on contemporary crucifix figures, because they represent religious individuals who were 'Christ like' in their lives. In this respect I would suggest that Day may have been correct in identifying the figure in his collection as representing a bishop wearing a mitre. Mitres were newly introduced to Ireland in this reform period, and there are two other twelfth-century Irish shrine figures that feature them (Bourke 1988, 114, 121, figs 1, 4). That on the Day figure differs from the others, however, in that the hat also covers the ears. Nevertheless, Ó Floinn has demonstrated that there was variety in the form of mitre that was depicted in twelfth-century Irish art (Ó Floinn 2006, 230–35, table 1). The arrangement of the hands of this figure may be a constricted representation of the orans position of prayer.



CRUCIFIX FIGURE FROM ABBEYDERG,
CO. LONGFORD

Description

This copper-alloy object is perhaps the finest example of a Romanesque crucifix figure from Ireland, although it is now in a damaged state (Pl. 5).⁸ It currently measures 218mm high, 39mm in maximum width, and 26mm in maximum thickness. This cast hollow-backed figure featured separately made arms, which are now missing. Furthermore, the right foot and the applied strands of hair on the left side of the head have been lost. Christ's head is inclined to the right and He wears a flat crown. The head is damaged at the crown and has been repaired with additional metal in the past. Christ has a thin face, large oval-shaped eyes that are closed, protruding ears, and a bearded, pointed chin.



Plate 5: Crucifix figure from Abbeyderg, Co. Longford (courtesy of The Hunt Museum, Limerick)

The remaining strands of hair on the right, which has been applied as a separate piece, fall to below the shoulder. The ribs are indicated by a series of diagonal lines and are joined at the breastbone laterally by curved lines, while there is also a small depression below the neck to denote the clavicle. The navel is indicated by a small round depression. There are two rivet holes in the chest, an empty one that also pierces the remaining strands of hair and another on the other side of the chest that still contains the remains of a copper-alloy rivet. These holes are c. 2mm in diameter and were for the attachment of the now missing arms.

The loincloth, which falls to the knees, features a plain waistband and a large, central V-shaped fold. The upper section of the fold features vertical ribs, while there are a series of lateral curved folds below this, which continue between the thighs to the end of the loincloth. The loincloth on the thighs falls in a series of curved diagonal folds to either side and the legs are flexed at the knees and the ankles. The remaining foot, which is pierced by a fixing hole, 2mm in diameter, points out at an angle, suggesting that the feet originally rested on a *suppedaneum*. There is also evidence of repair at the back of the legs, just above the feet.

History

This figure entered the collection of Robert Day in 1864 and is recorded by him in the catalogue of his collection as having being 'found at Red Abbey, Co. Longford' (NMI Day Notebook 1, 24 June 1864; NMI Day Notebook 2, 71). Red Abbey is, no doubt, the Augustinian priory of Abbeyderg, Co. Longford,⁹ which was founded by Gormghal Ó Cuinn, the chief of Muintir Ghiollagáin, probably before 1199 (Ó Riain 2010, 41).

The figure was exhibited by Day at a meeting of the Society of Antiquaries in London on 13 May 1875, and was illustrated in their proceedings (Day 1873–6, 385). It was also exhibited at the Cork Industrial Exhibition of 1883 (Anon. 1883, 302, no. 50; Day 1883, 212) and at the World's Columbian Exhibition in Chicago in 1893 (Johnson 1893, 107). It remained in Day's collection until his death and was sold at the final auction of the Day collection in Cork in 1915 (Gurr *et al.* 1915, 69, lot. 896). An annotated copy of the sale catalogue in the NMI has the name of the purchaser, 'Mr O'Shea' and the price it sold for, '£4.16', hand-written in the margins next to the lot. The figure came up at auction again in London on 19 December 1963, described as 'the property of a Gentleman' (Sotheby and co. 1963, lot. 57), and was bought by John Hunt.¹⁰ He lent the figure to the Metropolitan Museum of Art in New York in 1970, as part of the exhibition 'The year 1200', which ran from 12 February to 10 May (Hoffmann 1970, 84, cat. no. 92). The Abbeyderg figure is now in the Hunt Museum, Limerick (HCM 050), where it is on permanent display.

Discussion

This figure is perhaps the most accomplished Romanesque crucifix figure from Ireland and would have originally been attached to an altar or processional cross. It is most closely comparable to a crucifix figure from county Tyrone, now in the British Museum (1868,0709.53) (Pl. 6). Both figures belong to Raghanll Ó Floinn's (1987, 178, 181–2) Group 2, on the basis that their loincloths are 'treated in a more naturalistic manner' and which he dates generally to the later twelfth and early thirteenth century. While Ó Floinn (1987, 176, 182) suggested that the county Tyrone figure was a modern copy of an original Irish Romanesque crucifix figure, its method of manufacture suggests that it is an original piece. Furthermore, it was first published in 1833 (P[etrie] 1833, 308),

while the main period of replication and copying of Irish archaeological objects was in the later nineteenth century. However, this figure never appears to have been employed, thus accounting for the unfinished state of its hands and feet, which, furthermore, have not been pierced for attachment. The Abbeyderg and county Tyrone figures feature similar faces and torsos, while the heads are similarly angled. Both also feature strands of hair that were applied separately, feet that are angled out towards the viewer, and loincloths with a central V-shaped fold. The Abbeyderg figure has been dated to between 1180 and 1200 (Hoffmann 1970, 84, cat. no. 92) and to sometime in the late twelfth or early thirteenth century (Ó Floinn 1987, 181–2; Stalley 2002). A date at the end of the twelfth century seems reasonable and is in accordance with the likely foundation date of the priory to which it belonged and which it was probably made for. Notably, considering the known provenances of surviving Romanesque crucifix figures (Ó Floinn 1987), it appears that a number of them were associated with the houses of the new monastic orders that were established in Ireland at the end of the twelfth and beginning of the thirteenth centuries.



Plate 6: Crucifix figure from Co. Tyrone
(© Trustees of the British Museum)

CONCLUSION

The three objects discussed in this paper are important examples of Irish ecclesiastical metalwork from the Romanesque period. We may be grateful to Robert Day for the interest he showed in them, which has ensured their preservation and the recording of their provenances – information that is critical for our understanding of them. As has

been demonstrated by the history of these objects, Day not only showed an interest in these ecclesiastical artefacts and a great desire to share them through publication and exhibition, but he also demonstrated significant knowledge about them. Thankfully, these three objects are preserved in Ireland, unlike much of the Day collection, where they can be seen, enjoyed and studied by people in this country.

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- NMI Day Notebook 4 National Museum of Ireland, Irish Antiquities Division, Notebook of Robert Day, drawings of archaeological objects of all types and dates.
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NOTES

- 1 Cormac Bourke examines other examples of medieval Irish Church metalwork from the Day collection in this volume.
- 2 Most of the niello decoration has been turned a silver colour from its original black. This is most likely the result of modern cleaning with a silver cleaning product, which has reacted chemically with the niello turning it from black to silver (Dr Paul Mullarkey pers. comm. 2005). This may have taken place when the bell-shrine crest was conserved in 1966 (NMI IA/245/2003), or perhaps beforehand.
- 3 <http://www.royalarmouries.org/about-us/brief-museum-history/history-of-the-collection/early-scholars/sir-guy-francis-laking> [accessed 11 November 2013].
- 4 This has also been supported by metallurgical analysis (see Oddy *et al.* 1988, 125).
- 5 Cormac Bourke (1988, 119) has suggested that a figure attached to a late medieval cross from Ballyhacket Toberclaw, Co. Derry, now in the Ulster Museum (A2:1970), is one of the lost figures from the shrine.
- 6 I previously erroneously suggested that this may have taken place when the shrine was on loan to the RSAI in 1872 (Murray 2003, 178).
- 7 The comparisons are strongest with Ó Floinn's (1987) Group 1 figures, which he dates to between 1100 and 1200.
- 8 This figure has previously been described by Konrad Hoffmann (1970, 84, cat. no. 92), Ragnháll Ó Floinn (1987, 173, cat. no. 8, fig. 10: 8), and Roger Stalley (2002, 95).
- 9 This is in the townland of Abbeyderg, parish of Taghsheenod, barony of Moydow, county Longford (RMP LF018-066001).
- 10 This information is recorded in the object file in the Hunt Museum (A1/00971).