

and holds two clips or ten cartridges in the magazine itself, as well as an extra cartridge above the magazine, eleven rounds in all. When the cartridge-clip is forced into the magazine the fastening is removed, so that a cartridge, when it reaches the magazine, is separate from the others.

The magazine of the Army rifle is nothing more than a detachable box containing a spring. This spring forces up one cartridge at a time into its position ready for firing. As a rule the ten cartridges in the magazines are only used in great emergency, as when the order for rapid firing is given to stop an enemy's charge. In the ordinary way the magazine, with its ten cartridges, is shut off from the rest of the rifle by means of a metal slide called the 'cut off.'

SOLDIER PRIESTS KILLED AND WOUNDED.

From statistics that have been lately published, we are able to form an idea of the generous tribute paid by the French clergy to the great war (writes a Paris correspondent). In the single archdiocese of Paris ten soldier priests have been killed, and it would be difficult to count all those who have been wounded or tried by illness; many of these have now returned to the line of fire. The professors of Catholic colleges and seminaries, whom their former life would seem to have ill prepared for a soldier's career, have distinguished themselves nobly at the front. A professor of the seminary of Beaupreau, in the diocese of Angers, M. Charrier, sub-lieutenant and flag bearer of the 114th Infantry Regiment, has lately received the distinction of the Legion of Honor for his 'absolute devotedness and exceptional energy.' He has been twice grievously wounded and has lost one eye. Of the 137 Catholic schoolmasters and professors of the diocese of Nantes, five have been killed: to the diocese of Quimper belong two soldier priests, the Abbés Le Gall and Salaun, who have been lately publicly praised by the military authorities for their courage under fire and their heroic devotion to their wounded comrades.

EARLY IRISH ART

Professor Culverwell, of Trinity College, Dublin, in a recent lecture, said that before the inroads of the Danes and the English destroyed the splendor of her civilisation, not only was Ireland the foremost in intellectual development of Christian lands, but even in the scanty remains which escaped destruction there was convincing evidence of the most superlative Irish dexterity in the finest of work. The 'Book of Kells' and the 'Book of Armagh' had never been approached for the delicate skill of their tracery. Referring to the 'Book of Kells,' Professor Westwood, of Oxford, with all the skill and knowledge that he had acquired during fifty years in such work, wrote that he could not conceive how men could have the eyes and the tools to do it. Knowing pretty well, he added, all the libraries in Europe where books of the same type appeared, he could safely affirm that there was no such book in any of them, that within a space of three-eighths of a square inch he counted, with a magnifying glass, 158 interlacements of a slender ribbon-pattern, formed of white lines edged by black ones. No modern copyist, said Professor Culverwell, with all the advantages of magnifying glasses and all the finest of steel pins, could approach the work of these earlier scribes.

Examined with a lens the firm lines of their tracery showed no unevenness such as appeared in all modern work. Yet, they used quill pens. Where did they find the skill to cut them to such exquisitely fine points. Truly, the nerves which directed the fingers of these men must have been far more finely organised than ours. But it seemed that the illumination of these books was nothing uncommon at the time, for, while one of them was praised as having a remarkably fine binding, nothing was said of the fineness of the text itself.

In metal work, and especially in leather work, these early Irish craftsmen greatly excelled. Even if the Tara Brooch, a chance find on the seashore near Drogheda, were the finest specimen ever made in Ire-

land, it proved them to be craftsmen of unequalled skill in their own arts.

IRELAND BEFORE THE UNION

The Mansion House, Dublin, contains a very precious memento of the Irish Parliament in the form of a magnificent portrait in his State robes (which he always wore when in the chair) of the Right Hon. John Foster, Speaker of the Irish House of Commons from 1785 till 1800. He was a determined and incorruptible anti-Unionist, who, on the destruction of the Irish Parliament, refused to surrender the mace to the Government authorities, declaring that he would only part with it at the request of the body from which he had received it. The mace and the Speaker's chair are now preserved in the Irish National Museum. An attempt was made to bribe Mr. Foster into an acquiescence in the Union. Pitt wrote to Lord Cornwallis a 'secret' letter before the first introduction of the measure of the Union asking him 'to hold out to Foster the prospect of an English peerage with some ostensible situation and a provision for life.' After the defeat of the Union on its first introduction in 1799, Pitt's desire to take vengeance on Foster amounted to monomania. In urging on Lord Cornwallis wholesale dismissals from office of the men who voted against the Union he was unable to reach Foster personally, but was anxious to strike at him through his son. 'It strikes me,' he says, 'as essential not to make an exception in the instance of the Speaker's son. No Government can stand on a safe and respectable ground which does not show it feels itself independent of him.' Mr. Foster sat subsequently in the English House of Commons.

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