

smith's work of early Irish art. The front is jewelled with a large oval crystal, set on a plate which appears to have been movable, and probably hinged, though it is now somewhat roughly secured so as no longer to admit of being opened.

. . . Above this and forming the front of the crest or ridge is a figure or bust of an ecclesiastic, most probably designed for the Saint himself, while the lower end of the ridge terminates in the form of a snake's head, common on bronze relics of a late period. On the flat shield-shaped point of the crook is a rude but bold engraving of the crucifixion, with two stars in the field, one on each side, below the arms of the cross. The whole is of silver gilt, wrought on a hollow cone of copper, and measures nine and a quarter inches in height and nearly seven and a half inches across from the point of the crook. . . . It is an exceedingly simple form, suggestive of a primitive age of art, and yet adorned with such rich and tasteful skill as to constitute—apart from its singularly interesting historical associations—a valuable example of the workmanship of the early age to which it must be assigned, and of the primitive civilization which followed in the wake of that Christianity taught by St. Fillan and other Christian missionaries to the first converts from among the pagan Celts of North Britain."

IRON-MAKING IN CANADA.

Canada can claim to be one of the first American countries to smelt iron ore into merchantable iron; this claim, like that of pedigree in a family, is, however, a large part of her title to rank as an iron-making State.

At the beginning of the eighteenth century, the Jesuit Fathers established the *Forges St. Maurice* at Three Rivers, on the St. Lawrence, and worked them with advantage up