

life; one, a red wolf-dog, and the other, a black Newfoundland, with white legs, the celebrated Boatswain. They both died at Newstead. Of the latter, Byron felt the loss as of a dear friend. These are almost the only paintings of Byron's which remain at the abbey. From the gallery, I entered the refectory, now the grand drawing-room; an apartment of great dimensions, facing south, with a fine vaulted roof, and polished oak floor, and splendidly furnished in the modern style. The walls are covered with full-length portraits of the old school. As this room has been made fit for use, entirely since the days of Byron, there are not those associations connected with it which are to be found in many of the others, though of inferior appearance. Two objects there are, however, which demand observation. The first that caught my attention was the portrait of Byron, by Phillips, over the fireplace, upon which I gazed with strong feelings; it is certainly the handsomest and most pleasing likeness of him I have seen. The other is a thing about which every body has heard, and of which few have any just idea. In a cabinet at the end of the room, carefully preserved, and concealed in a sliding case, is kept the celebrated skull cup, upon which are inscribed those splendid verses:

Start not, nor deem my spirit fled, &c.

People often suppose, from the name, that the cup retains all the terrific appearances of a death's head, and imagine that they could

Behold through each lack-lustre eyeless hole
The gay recess of wisdom and of wit.

Not at all; there is nothing whatever startling in it. It is well polished, its edge is bound by a broad rim of silver, and it is set in a neat stand of the same metal, which serves as a handle, and upon the four sides of which, and not upon the skull itself, the

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