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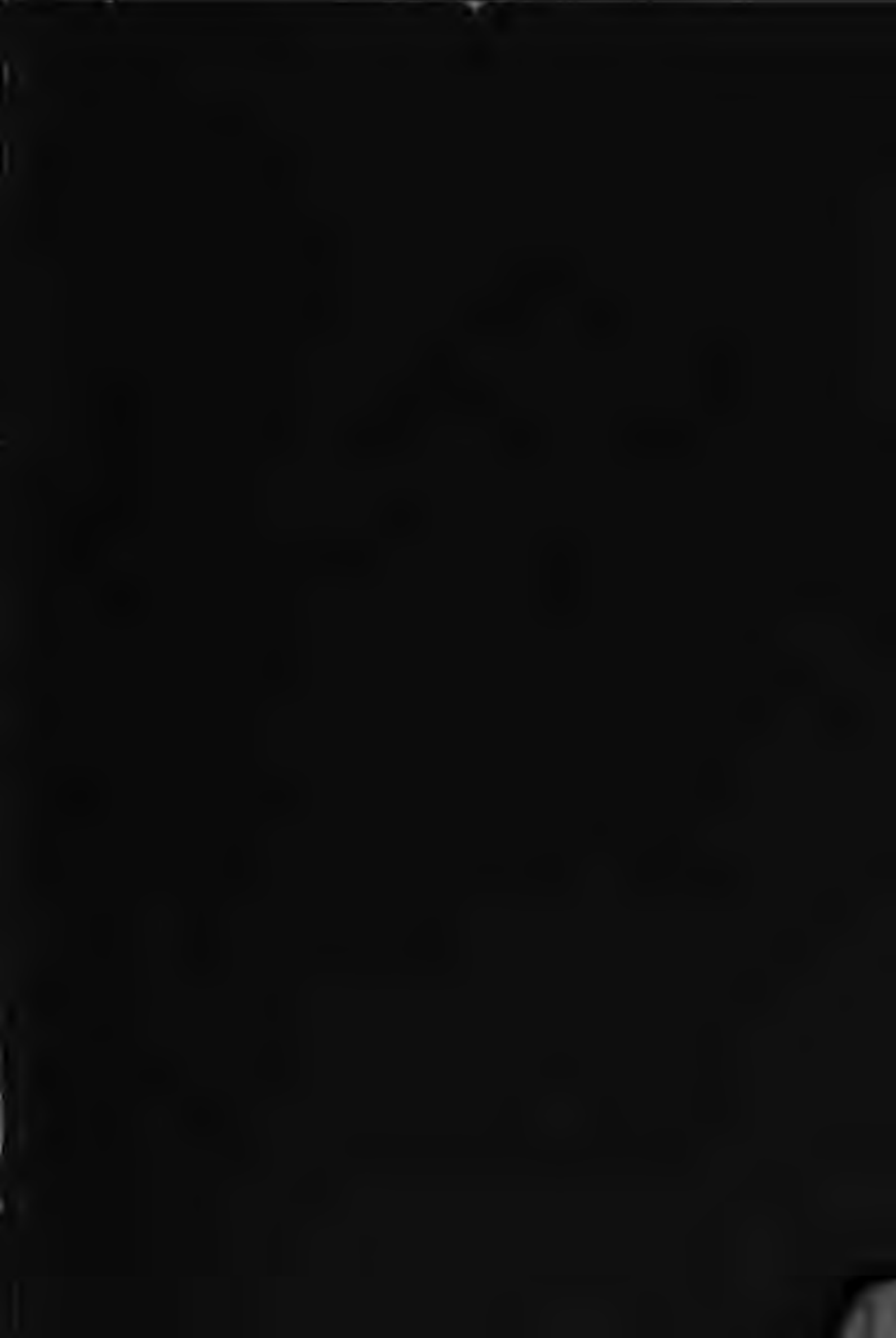
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A
Historic & Descriptive
Sketch
of



S. Mary's Cathedral
Limerick





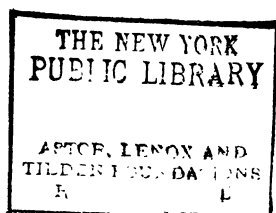
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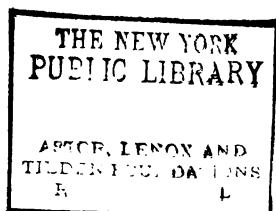
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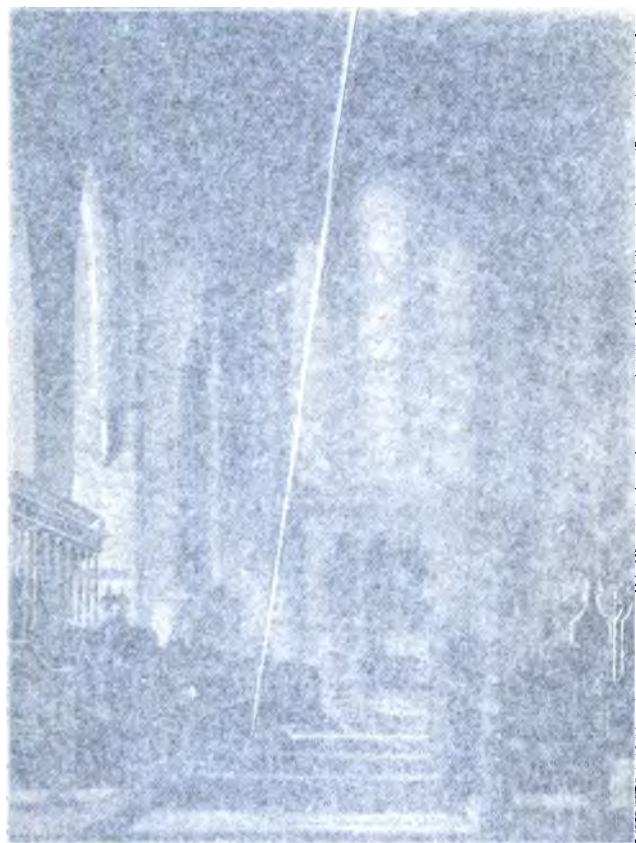
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St. Mary's cathedral, Limerick, Ire. v

A DESCRIPTIVE AND HISTORIC GUIDE

4

THROUGH

St. Mary's Cathedral, LIMERICK.



"He walks the studious cloisters pale,
"And loves the high embowered roof,
"With antique pillars, massy proof,
"And storied windows, richly dight,
"Shedding a dim religious light."

MILTON.

(THIRD EDITION.)

LIMERICK :

G. M'KERN & SONS, PRINTERS AND PUBLISHERS.

1887.

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ST. MARY'S CATHEDRAL.

"The House of the great God."—Ezra v. 8.

BY

The Rev. S. R. Mills M.A., R.D.

(Rector of Rathkeale.)

ONE OF THE CANONS OF THE CATHEDRAL



It is a sacred pile—hoary with age !
Approach we its high courts, with rev'rent tread ;
Let meaner thoughts no visitor engage
As we survey the records of the dead,
And mark each granite vault and lowly bed,
Where young and old in amity repose—
In calm serenity—in slumber dread,—
Remov'd from earthly pains and cares and woes,
And reckless of each blast, that o'er their ashes blows !

Palace erewhile of Kings ! Oh ! could thy walls
Speak of the past, what tidings should we glean
Of olden pomp and pageantry ! Thy halls
Were brilliant with full many a joyous scene,
Where youthful Beauty's ever radiant sheen
Pour'd its fair light around ; and every eye
Shone bright, and every happy heart, I ween,
Throb'd out its tale of love ! Or if a sigh
Escap'd, 'twas grief that bliss like their's should ever die.

Alas ! thy regal festivals are o'er !
Devouring Time hath laid the sceptre low,
That Donald wav'd upon fam'd Shannon's shore ;
Shiver'd his lance is—broken is his bow—
The jousts—the princely tournaments, that so
Rejoic'd the spirits in the days of old,
Are all forgotten, like the dead below—
'The fair, the lov'd, the pure, the true, the bold—
Alike evanish'd now—blent in one common mould !

Canons of June 1926

And when revolving years had o'er thee sped,
What horrors rag'd around thy classic tow'rs!
Red Battle rear'd aloft its sanguine head,
Yet thou didst stand amid conflicting pow'rs,
Like some grim sentinel! When iron show'rs
Burst fiercely on thee thou didst, still unmov'd,
Toll from thy height the long, successive hours;
And, though the cannon's rain thy walls had groov'd,
Thou didst not fail—and thus thou hast thy prowess
prov'd!

Historic Fane! Involved in many a change,
And yet surviving! O'er thy varied stage
What diverse scenes have swept! How weird and strange,
Could we now trace them all on Hist'ry's page!
Methinks it were fit study to engage
A thoughtful mind, to trace each timeworn stone,—
To note each Prince, Divine, Soldier or Sage
That was, in union with thy glories, known—
Yes! let me muse upon it all, here, and—alone!

Alone—yet not alone!—the very air
Seems charter'd with the spirits of the past!
And as I think upon the annals rare—
The chequer'd story—all the int'rests vast
Bound with thy fortune from the first to last,
I love thee more than ever! And whene'er
Death, with his spell, these eyeballs shall o'ercast,
I'll fondly turn to thee, and breathe a pray'r
To meet above, the souls that, with me, worshipp'd there.

Ah! yes, thou art—hast been for many a year,
Our hallow'd Mother Church!—where oft have trod
The feet of prelates, priests, and people dear,
Who now sleep on the bosom of their God!
Thou grand old Temple! May each sacred sod
Within thy bounds be honour'd evermore!
May no disaster—no afflictive rod,
Its chastisement, again, upon thee pour,
Or rend thy peaceful haunts, as they were rent before!

Long may'st thou raise thy massive tow'rs on high!
Long may the truth from out thy pulpit sound!
Long may thy choir pour forth "deep harmony,"
And thy loud pealing organ swell around!
May fervent worshippers, still more, abound,
And all thy faithful clergy daily see
Good cause to hope there shall, at last, be found
Amongst their people, who, *there*, bend the knee,
Full many priceless souls, saved for Eternity!

THE historic particulars noted in this Handbook were derived from the most authentic sources available, and the descriptions drawn from direct examination. With a view to clearness and convenience the compression of details has been thoroughly effected. For the same reason the decipherings and translations, rather than *fac similes*, of the originals—(in the Latin or other ancient form)—of the monumental inscriptions, &c., are for the most part given, as being more immediately intelligible.

All surplus proceeds from the sale of this Guide-Book will be lodged with the Treasurers of the Cathedral Maintenance Funds by the Compiler of the Manual,

FRANCIS MEREDYTH, M.A., R.D.,
Precentor of St. Mary's Cathedral, Limerick,
and Secretary to its Chapter.

THE First and Second Editions of this Manual having been rapidly exhausted, a third, with some alterations and additions, is hereby published to meet anticipated requirement. Commendatory notices of the Handbook, were, on its appearance four years since, graciously accorded by many of its recipients, including :—The late and present Archbishops of Dublin, the Bishops of Meath, Limerick, Killaloe, Cashel, Derry, Down, Tuam, Cork, and Ossory. The Deans of Limerick, Ardfert, Cork, Waterford, and Clonfert. The Archdeacons of Limerick, Killaloe, Ardfert, and Kildare. The Dignitaries and Canons of St. Mary's Cathedral, Limerick, and the Clergy of the Diocese. The Earls of Limerick and Dunraven. The Lords Massy, Ardilaun, Inchiquin, and Monteagle. Lord Justice Fitzgibbon. The Ladies Clarina, and Barrington. The Honourable Mesdames O'Brien, and Drew. The Hon. H. de Vere Pery. The Knight of Glin. The Rev. Sir Frederick Gore Ouseley, Bart., Professor of Music in the University of Oxford; Sir Stephen E. de Vere, Bart.; Sir Croker Barrington, Bart.; Sir David V. Roche, Bart.; General Sir Arthur Borton, K.C.B., Governor of Malta. Fellows and Ex-Fellows of Trinity College, Dublin, and Oxford Universities, the Press, and several *savans* eminent in literature and art, such as S. C. Hall, F.S.A.; Aubrey de Vere; Alfred Graves; Frederick Young; The Rev. Dr. Leeper, Canon of St. Patrick's; The Chancellor of Christ's Church, Dublin; The President of Queen's College, Galway; R. Caulfield, LL.D., F.S.A.; R. Langrishe, M.R.I.A., and Vice President of the Royal Historical and Archæological Association of Ireland, etc., etc.



CHRONOLOGICAL ORDER OF THE BISHOPS OF LIMERICK.

<p>A.D. 434, St. Manchenus—(or Munchin) Consecrated by St. Patrick. [No records of interval extant.] Gilbert, 1140. 1140. Patrick. Harold, 1151. } Ostmen 1152. Turgesius. } or 1179. Brictius. } Danes. Donat O'Brien, 1207. 1217. Geoffrey. Edmund, 1221-2 1221-2 Hubert De Burgho. 1251. Robert of Emly. 1272. Gerald de Marescall. 1302. Robert of Dondovenald. 1311. Eustace del'Eau (or Waters.) 1337. Maurice Rochford. 1354. Stephen Lawless. 1360. Stephen de Valle. 1369. Peter Curragh, (resig.) 1400. Cornelius O'Dea, (resig.) 1426. John Mothel. 1459. William Creagh. 1472. Thomas Arthur. 1486. Richard — 1486. John Dunow. 1499. John Folan. 1522. John Quinn, (resig.) 1557.</p>	<p>A.D. 1551. William Casey, (dep.) 1556. 1557. Hugh Lacey, (resig.) 1571. 1571. William Casey, (rest.) 1593. John Thornburg. 1604. Bernard Adams. 1626. Francis Gough. 1634. George Webb. 1642. Robert Sibthorp, 1649. 1660. Edward Singe. 1667. William Fuller. 1672. John Vesey. 1678. Simon Ligby. 1691. Nathaniel Wilson. 1695. Thomas Smyth. 1725. William Burscough. 1755. James Leslie. 1770. John Averell. 1772. William Gore. 1784. William Cecil Pery. 1794. Thomas Barnard. 1806. C. Mongan Warburton 1820. Thomas Elrington. 1822. John Jebb. 1834. Thomas Edmd. Knox. 1849. William Higgin. 1853. Henry Griffin. 1866. Charles Graves.</p>
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INDEX.

CORRIGENDA.

The name of St. Munchin, (properly Manchin) should not appear in the list of Bishops. See Appendix, page 54.

In page 43 "Perceval" is erroneously given as a Christian Name of the present Bishop.

Some of the paging, (from 30 to 49), as noted in the Index, is rendered slightly inaccurate by the introduction of supplementary matter.

„ Bally,	22
„ Foster,	35
„ Redfern,	23
„ Westmacott	22
—IN STAINED GLASS :	
„ Clayton & Bell,	26
„ Hayton, Butler & Bayne	29
AUTHORITIES :—	
„ Arthur MSS.,	11, 13
„ Ferguson,.....	35

BISHOPS :—	
„ Adams,	14
„ Averill,	16
„ Brictius,	3
„ Creagh,.....	6
„ DeBurgho,	6
„ Folan,	11
„ Graves,	38, 42, 46
„ Griffin,	38
„ Jebb,	22

	PAGE.		PAGE.
BISHOPS (Continued).		DEANS (Continued).	
„ Munchin,	2	„ Storey,	43
„ O'Brien,	5	DIMENSIONS,	4, 35, 44
„ O'Dea,	13, 14	DOORWAY, Ancient,	4
„ Vesey,	7	DONORS :—	
„ Waters,	6	„ Adams (Bp.),	14
BOW,	6, 37	„ Arthur, Mayor,	13
BRACKETS AND CORBELS, ...	12	„ Everill (Bp.),	15
BRASSES,	15, 25, 27	„ Barrington,	27
BURKE, GUNNER,	43	„ Budstone,	6, 11
CANDELABRA,	37, 39	„ Caswell,	29
CHANCEL,	4, 13, 38	„ Corporation,	37
CHAPELRIES,	4, 6, 11	„ Day (Bp.),	39
„ North Aisle,	31	„ DeBurgh (Archd'c'n), ..	39
„ SS. James and Mary M. 6		„ DeBurgh (Bp.),	6
„ South Aisle, Pery,	22	„ Edwards (Dean,)	32
CHARTERS,	3, 6, 33	„ Folan (Bp.),	11
CHOIR,	37, 45, 46	„ Graves (Bp.),	42, 46
CHURCH MUSIC	46	„ Griffin, (Bp.),	38
COLLEGES,	6, 17	„ Hamilton (Archdeacon)	
COLOURS, 85th Regiment, ...	31		32, 34, 39
COMMITTEE :—		„ Harold (Mayor,)	18
„ Bell,	8	„ Henry (King) III,	6
„ Building,	38	„ „ „ VI,	14
„ Restoration,	40	„ „ „ VIII. 19, 33	
CONTRACTORS :—		„ Jebb (Bp.),	22
„ Crosbie, A.,	41	„ John (King,)	5
„ Ryan & Son,	27, 39	„ Kirwan (Dean,)	32
CREDENCE TABLES,	11	„ Lee, The Messrs.	42
CROZIER, Bp. O'Dea's,	13	„ Limerick, Earl of,	8
DALCASSIANS,	3	„ Maunsell (Family,) ...	34
DANES,	2	„ Maunsell, Mrs. Mark... 29	
DEANS :—		„ Meredyth, Precentor, ..	51
„ Bunbury,	8, 40, 42, 47	„ O'Brien, Donald (King) 3	
„ Day,	39	„ „ Donagh (King) 5	
„ Ffox,	16, 17	„ „ Donat (Bp.), ... 5	
„ Kirwan,	32, 38	„ „ Hon. Robert, 30, 38	
„ Preston,	32, 37, 44	„ Peacocke, James,	39
„ Smith,	7	„ Yorke (Mayor,)	20

	PAGE.		PAGE.
DONORS—(Continued).		„ Patrick of Ireland,.....	1
„ Preston (Dean,) 32, 37, 44		„ Munchin, of Limerick,	2
„ Robinson, Mrs., 30		MISERERES, or }	14
„ Waters (Bp.,) 6		MISERECORDIAS, }	
„ Westropp, Mrs. 23		MITHE (Bishop O'Dea's,) ...	13
„ William III,*36		MONUMENTS :—	
EARLS,14, 18, 19, 33		„ Adams (Bp.,) 14	
FALDSTOOL, 34		„ Arthur (Treasurer,) ... 17	
FONT, 34		„ Averill (Bp.,) 16	
GROUNDS, 42		„ Barrington, Samuel,.... 20	
HATCHMENTS, 23		„ Budstone, J., 6	
HEATING APPARATUS,..... 41		„ Bultingford (Mayor,) 9, 10	
INNISCATHA, 1		„ Creagh (Dean,) 19	
IRETON, 36		„ Ferrar, 21	
KINGS :—		„ Ffox (Dean,)16, 17	
„ Brian Boromhe, 2		„ Galwey,9, 10	
„ Cartha Fionn, 2		„ Glentworth, Viscount,.. 22	
„ Cormac, 2		„ Harold (Mayor,) 18	
„ Donald More O'Brien, 3		„ Hartatonge, Recorder }	19
„ „ Carbragh O'Brien 5		1863, }	
„ Henry III, 6		„ Hayes, D. (Poet,) 21	
„ „ VI, 14		„ Jebb (Bp.,) 22	
„ „ VIII,19, 33		„ Maunsell (General,) ... 31	
„ John,..... 5		„ O'Dea (Bp.,) 14	
„ Muircearthagh O'Brien 3		„ Rice, 19	
„ William Rufus, 35		„ Roche, 23	
„ William III, 36		„ Sexten, 19	
„ Yvorus, 1		„ Stackpool, 23	
LUIM-NE-ACH, }	1	„ Thomond, 19	
LOUM-NE-AUGH, }		„ Vereker, 26	
“LIBER NIGER,” 3		„ Westropp, 23	
MISSIONARIES .—		„ Yorke (Mayor,) 20	
(Earliest in Ireland).		OAK (Old), 35	
„ Ailbe of Emly, }		ORATORIO, 45	
„ Declan of Ardmore, ... }		ORGAN,15, 37, 39, 40	
„ Ivar of Waterford, ... }	2	ORGANISTS,45 46	
„ Kieran of Ossary, ... }		OSTMEN, 2	

* With several others unascertained

	PAGE.		PAGE.
PERY (Chapel),	22	THRONE (Ancient),	2
PILLARS,	5, 12	TILING (Encaustic),	38
PISCINÆ,	11	TOWER (view from),	43
PORCHES,	36, 40, 44	WINDOWS :—*	
PRIOR (Earl of Limerick,) 33, 34		„ Barrington, Lady,	27
PULPIT,	34	„ Barrington, Sir M.,	26, 27
SACBISTY,	4	„ Caswell, Samuel,	29
SEATS FOR GROUNDS,	42	„ Cathedral Glass,	31
SINGLAND,	2	„ Edwards, Mrs.,	32
STAIRCASES (Spiral),	43	„ Glentworth, Viscount, ..	33
“STATIONS OF THE CROSS,” 12		„ Kirwan, “Florence,” ..	32
STATUES,	12, 14, 15, 18	„ “Walter Blake,” ...	32
STONE :—		„ MacKern, John,	31
„ Altar,	5	„ Maunsell, Charles,	30
„ Coffin,	5	„ Napier, General,	31
„ Quarries of Ballysimon, 35		„ O'Brien, Hon. Robert, 30	
„ Roofed Church,	2	„ Preston, Dean,	32
„ Singular Sculptured, ...	12	„ Stafford, A. O'Brien, ...	26
TELFORD AND SONS,	40	„ Westropp,	27, 28

* P.S.—The massive East Window erected by Mr. James Paine, and taken down in 1860 (see page 26), was presented to St. Michael's and is now in the Chancel of that Church.

Appendix at end of Book.



A HISTORIC AND DESCRIPTIVE SKETCH OF S. MARY'S CATHEDRAL, LIMERICK.

THE site of the original City of Limerick, (supposed identical with the *Regia* of Ptolemy, and to have been subsequently walled by Yvorus, so far back as A.M. 2870), was an island in the lower *Shannon*, so called from the tutelar S. *Senanus*, who inhabited a hermitage on Inniscatha—now known as “Scattery,” in the embouchure of that great river—which the poet Spenser called “the mighty Shenan.” The name given to this island was either “Loum-ne-augh,” that is “eaten up, or made bare by horses,” in campaigning bivouac; or “Luim-ne-ach,” from the sudden sweeping away, by the tide, of congregated warriors, who were clad in gray-green “Luimins,” (Cloaks). “Limerick” is a comparatively modern corruption of either name.* “Beautiful for situation,” it enticed the covetous eyes of many a “proud invader.” Hence ages of conflict and carnage. But “the feet of him that published peace,” namely, “Patrick” the Patron Saint of Ireland, visited it in the middle of the fifth century after the Christian era. His “holy

* For a further and more probable derivation see Note 1, in the Appendix.

well," so considered, is at Singland, (*Sainangeal*), near to the City, where he was represented as having "seen a vision of angels," and baptised the prince Cartha-Fionn, a direct ancestor of the O'Brien's of Dromoland: and a little further on at Donaghmore, one of the oldest stone roofed Churches in Ireland, he is said to have blessed a concourse of converts from Connaught who came in fleets of boats up the Shannon to meet him. Tradition records his having about that time, A.D. 434, consecrated the learned and devoted St. Manchenus, (in modern form "Munchin,") as first Bishop of Limerick—By if not the earliest,* certainly the most eminent of the Christian Missionaries in Ireland namely St. Patrick, the Cathedral of the diocese of Limerick was founded where now stands St. Munchin's church, and in which church there is still fixed the ancient episcopal throne. The primitive structure met the fate of all such sacred edifices at the ruthless hands of the Danish marauders, in 863, A.D. A long, dark, and chaotic interim elapsed, illumined only by the brilliant achievements of such heroes as Cormac and Brien Boromhe, the great Dalcassian conqueror. The latter having reigned for twelve years as supreme monarch of all Erin, was treacherously slain at the famous battle of Clontarf, his forty-ninth victorious engagement (A.D. 1014), after having utterly weakened, indeed, almost annihilated the Ostman power in Ireland. Of him it was said that "he employed the intervals of peace in the building

* "There were at least four labourers in this Vineyard before the advent of St. Patrick in Ireland. These were St. Kieran of Saigbir, in Ossory; St. Ailbe of Emly; St. Declan of Ardmore, in the County of Waterford; and St. Ivar or Iberius in Waterford.—*Historical Memoir of the O'Brien's* p. 453

of churches." His posterity, imitating his example, erected noble temples in God's honour everywhere throughout the territory that acknowledged their rule. The vast piles of Cashel, Holycross, Killaloe, Corcomroe, and Ennis—grand after centuries of decay—proclaim, down to our own times, the depths of the religious feeling and generosity of the O'Brien's, and prove how appropriate was the title given them by an ancient poet, of "Dalcassians of the Churches." A memorialist of the family proceeds to relate that "Donald More O'Brien, who succeeded to the principality of Thomond in 1168 A.D., wished to render up to God the choicest of his substance. About the time of the arrival of the English, (1172 A.D.) he is said to have given his palace to the Church, and made of it a Cathedral. With reference to this palace, it is stated by the Four Masters that one of its battlements was built in 1101 A.D., by Muircearthagh O'Brien, with stones carried by his army from the demolished *griánan*, or summer palace of Aileach, the capital or citadel of the powerful O'Melaghlin's, or Macloughlin's, in Innishowen, six miles north-west of Derry; * each of Muircearthagh's soldiers having been directed by him to carry back a stone for every sack of provisions conveyed. Donald's charter to the successor of Turgesius, namely Brictius, then Bishop of Limerick, is given in the celebrated *Liber Niger*, and is thus translated, "Donald King of Luimeneach, to all the faithful of God, as well present as to come, greeting. Know ye all that I have granted to Brictius, Bishop of

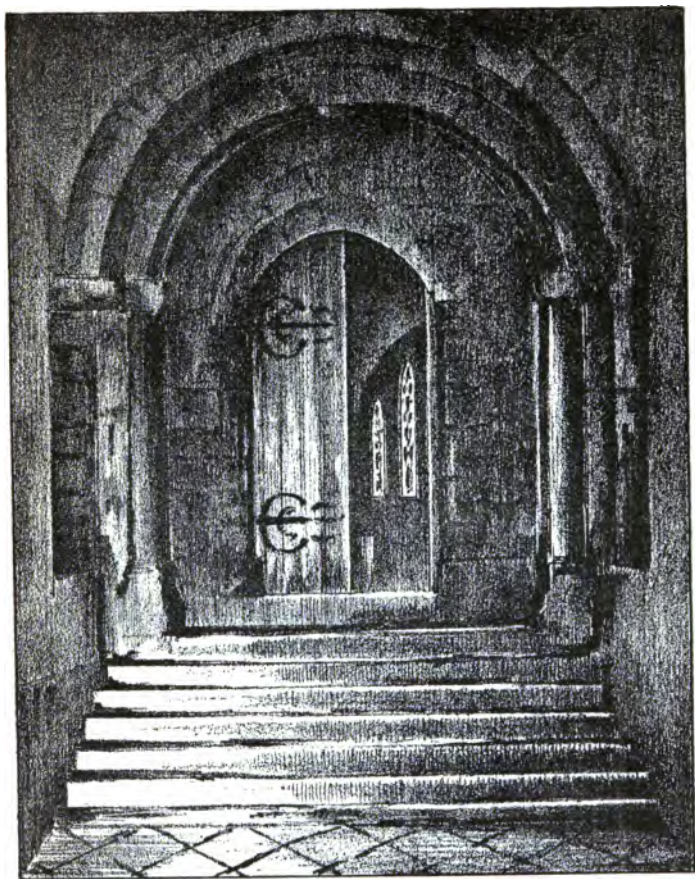
* The Reader is referred to Note No. 2 in the Appendix

Luimeneach, and to his successors, and to the Clergy of St. Mary's of Luimeneach, in free and perpetual almes, the Lands of Imungram (Mungret), and the Lands of Iramnach, that is, from the Arch of Imungram to the Lands of Imalin; and from the ford of Ceinu to the river Sinan, with all its appurtenances; and in ratification of this my grant in Frankalmoigne I confirm it with the impress of my Seal."

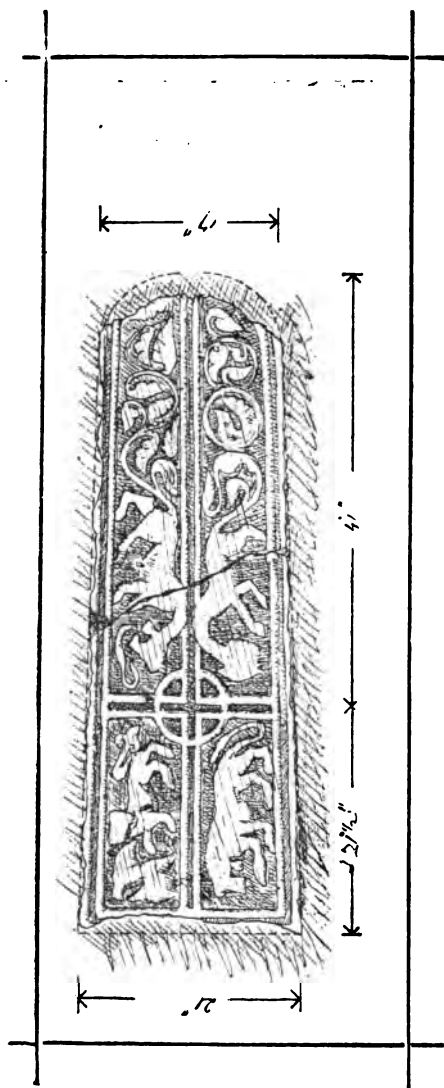
Witness, MATTHEW, Archbishop of Cashel,

RUADRI VA GRADEI."

The dimensions of the original edifice were very much less than they are at present, various additions having been made from time to time. It was at first cruciform, a simple Latin cross, (square-headed, not apsidal), consisting of a shallow chancel, transepts, and a choir, extended into a nave, probably without the intervention of a screen, which, however, was subsequently erected at the lower end, as a structure on which the Organ gallery was based, but which at the restoration of 1860 was transferred to the northern transept. There is evidence enough to prove that the aisles and chapels as they stand now, were gradually superadded, as was the Sacristy with its spear-headed passage door (which apartment was afterwards utilised as a *Schola Cantorum*), but particularly the great tower surmounting the western entrance, the doorway of which is by antiquarians believed to be a remnant of the donor's palace. In 1842, Mr. Bardwell, a London architect, took



ANCIENT DOORWAY (WESTERN ENTRANCE.)



THE LID OF KING DONALD'S STONE COFFIN.

an incrustation of plaster off the arch of this doorway, and opened to view the beautiful carving of the original. The pillars supporting this arch exhibit abrasions caused, it is thought, by their having been employed as whetstones for the weapons of the soldiery quartered in the edifice during one or other of its sieges. The lid of King Donald's stone coffin, removed from underneath the western entrance, will be found in the floor of the large chapel off the northern aisle, close by the statue of Bishop Jebb. It is the oldest monument in the Cathedral—presents an oblong form, narrower at one extremity—bears on it the arms of the O'Brien's, a lion rudely carven, and is ornamented with a border of peculiarly ancient Irish character. Donagh Carbragh O'Brien, the successor of the founder, largely endowed the Cathedral of St. Mary: and in 1207 A.D., Donat, or Donough O'Brien, a descendant from the same royal stock, and who followed Bishop Brictius as occupant of the See, is supposed to have extended the chancel; as his armorial bearings—a chevron between three lions passant, superinscribed by his name “Dongh” (sic), carved on a mural slab in grit, are inserted in the north chancel wall, a little back over the present pulpit. “To this time,” according to the chronicler already quoted, “belongs the altar-stone, remarkable for its primitive character, now in the largest of the north chapels, and on which are still visible five crosses incised, one at each corner, and one in the middle. It is stated that during Donagh's, or Donat's episcopate, King John showed the greatest anxiety to conciliate the Bishop and Clergy of Limerick, not only by

making restitution, but by conceding and confirming, through royal charter, further grants to the Church. The chief subsequent benefactors to, and enlargers of St. Mary's Cathedral, must be consecutively noticed. Hubert de Burgo, consecrated 1221, built the College of the Minor Canons, on the north side of the Cathedral and connected with it by a Bow, in a house on which the verger resided. This was long since dismantled. A grant to the College just noticed, was made by King Henry Third in 1250. The present City Gaol, for Female prisoners, stands upon the ground so conveyed, and even then formed a Sanctuary for accused persons, while untried. Indeed, with respect to the property of the Cathedral in its ancient state, it is recorded that "no Church was more richly endowed by Kings and Princes than St. Mary's Cathedral." "Tempora mutantur!" During the bishopric of Eustace de l'Eau, or (Waters), that is, in the year 1327, the Church was dedicated—it must be presumed, afresh—for some unstated reason. He expended considerable sums in consolidating and beautifying it. In the interval between the resignation of Bishop Creagh, (or Curragh), and the succession of Cornelius O'Dea, viz. :—in 1410, a wealthy citizen of Limerick, John Budstone, an ancestor of the Arthur family, presented a set of four large brass bells to the Cathedral. His name is inscribed on the right hand one of three arches, covering blank monumental niches, forming a mural memorial in the gable end of the south transept, which was appropriated for conjoint Chapelries, dedicated respectively to St. James, the Greater, and St.

Mary Magdalene. Whether these were the bells referred to in the well-known romantic legend of the Italian Campanaro, it is difficult to determine. There was another myth of silver bells having been flung into the deep waters of the Shannon near, to save them from capture by sacrilegious rapacity. A description of the peal at present in the bell-chamber of the Cathedral Tower may be here appropriately introduced. The bells are eight in number, and in the key of F. The oldest, the F. bell has the following inscription :—

“GVILIELMVS : YORKE : ARMIGER : PREATOR : 1673.

IOHANNES : VESEY : S : T : D : EPISCOPVS :

IOHANNES : SMITH : A : M : DECANVS : LYMERICENCES : 1673.

EX : MVTIS : LIQVIDE : (liquidi ?) FATE : (facti ?) SVMVS :

NIDE : (inde ?) VOCALES : IAM : CONSONANTES :

QVID : VETAT : LOQVAMVR : W P  : R P .

In the foregoing “Prætor” signifies Mayor; S: T: D: Sacræ Theologiæ Doctor, the old form equivalent to D.D.; and the initials W. P. and R. P. are those of the founders W. & R. Penn, probably members of the famous Quaker family that settled in America nine years later on* The bells next in order, viz.: G. A. and B. are modern, having been cast by T. Meares of London, 1829. The C. bell was cast by J. Murphy of Dublin, 1859, and with the remaining ones supplemented Alderman Yorkes’ peal, for the sixth bears the same initials W. P.

* See, however, Appendix—Note 3rd.

as the tenor bell. On the D bell the inscription is "VIVAT: REX: ET: FLOREAT: GREX: ANNO: DOMINI: 1673. W P ⦿ R P ⦿ W C ⦿ ⦿ ⦿" that on E reads thus "GEO: ROCH: PREATOR: RAY: FEZ: MAVRICE: IS: MOTT: VIC: FVDIT: TOBIAS: COVEY: 1703, and that on F. (8 va.) is "GEO: ROCHE: PREATOR: RAY: FEZ: MAVRICE: IS: MOTT: VIC. T C ⦿: E C ⦿, 1703. The singular contractions on the last two bells could not be deciphered but for historical assistance, and mean that they were set up when George Roche was Mayor, and Raymond Fitzmaurice and Isaac Moth were Sheriffs—VIC standing for Vicarii, or Vice Comites; Tobias Covey having been the founder, (FVDIT). In 1859 the entire peal was fitted for being rung up at the sole expense of the then Earl of Limerick; but the second or G bell, having had an original defect in the composition of its metal, the present Dean, the Very Reverend Thomas Bunbury, undertook the task of having "the Silent Sister" recast and reset, and a new system of ringing arranged. To meet the cost of effecting this, a committee of young Ladies was appointed; and they, by speedily collecting an adequate amount of subscriptions, fulfilled their work in the cause of harmony with their usual resistless power of appeal. Their names will be found inscribed on a tablet, which is suspended in the present Choir Music Room. In the same room is a case containing a full set of brass hand-bells for practice in change-ringing. A very efficient staff of amateur ringers was, at that time, organized under the Captaincy of Mr. now Rev. Joseph Lee; whose unremitting and most valuable services in several other

departments of restoration work should connect his name with this period of the Cathedral's history. Returning from the incidental digression, and proceeding on along the monuments of more ancient date, the visitor will next notice a large combined one immediately adjacent to that of Budstone, and erected to the memories of Richard Bultingfort, and Geoffrey Galwey, as will appear from the following partially defaced inscription, brought out more distinctly from a recent "rubbing" thus modernised from the original :

(HIC) JACET IN TUBA VENERABILIS VIR RICARDUS
 . . . FORT QUODA . . . CIVITATU LIM . .
 CORCAGIE Q. OBIT . . . ANO DO' MCCCC . .
 HIC JACET . . . VENERABILIS VIR GALFREIDUS
 GALWEY, QUODA CIVIS CIVITATU LIMERICI, CORCAGIE,
 WATFORDIÆ, Q. OBIT IV DIE JANUarii ANNO DO.
 MCCCCX . . . EDMUNDUS
 FILIUS TALIS GALFRIDI ET MARGARITE FILIA TALIS RIC. BU . .
 FORT ISTA TUBA FIERI FECERUNT.

The translations of the foregoing by the re-introduction of a few obliterated words, or parts of words and figures, may be read thus :—

"Here lies in the Tomb a man worthy of veneration, Richard Bultingfort, formerly a citizen of the City of Limerick and of Cork, who died in the year of the Lord, 14 * *.

Here lies in the Tomb a man worthy of veneration, Geoffrey Galwey, formerly a citizen of the City of

Limerick, of Cork, and of Waterford, who died on the Fourth day of January, in the year of the Lord, 1414. Edmund, son of the said Jeoffrey, and Margaret, daughter of the said Richard Bultingfort, caused these Tombs to be constructed." Four shields of families, allied by inter-marriage, are grouped, three over, and one within this monument. The uppermost is surmounted by the heraldic effigy of a *Chained Mountain Cat*; and underneath the shield, quartering the arms of Galwey Bultingfort, Stritch, and Galwey, (for the defence of Baal's bridge against the O'Brien's), is a rhythmic inscription which runs thus —

LUMINA QUÆ, LECTOR!
TUA CERNUNT HISCE JOHANNI
MURIS SCULPTA SACRIS
QUADREAT' INSIGNIA GALWEY.

Which may be rendered into English thus,—

"Reader! the sculptures on these sacred walls,
Which thine eyes distinguish here,
Are the quartered emblazonries of John Galwey."

The shield on the right hand over the monument noted by the initials S. E. G., (*Sepulchrum Edmundi Galwey*), bears the coat of arms, Galwey impaling Arthur, Edmund Galwey having married into the Arthur family: that on the left with the superinscribed initials S. G. G., (*Sepulchrum Galfridi Galwey*), has Galwey impaling Stritch, a family of some mark at that period; and the central one, within the apex of the monument, S. R. B. (*Sepulchrum Ricardi Bultingfort*), carries, probably the

arms of Richard Bultingfort, who was, at least, thrice Mayor of Limerick, viz. :—in 1376, 1380, and 1386. Alongside of this monument will be seen a large arched niche, evidently for the use of a *Credence table* in the *Sacraria* of St. James, the Greater, and St. Mary Magdalene, originally endowed by John Budstone, (previously referred to), as stated in the Arthur MSS. It may be here observed that the ~~several~~ *Credence tables*, and *piscinæ*, are found chiefly, but not exclusively, on the southern, or what is known as the *Epistle side of the Altar*. This will be seen specially exemplified within the rails of the chancel. On the same south wall of the chancel is placed a monument in black marble to the memory of Bishop Cornelius O'Dea, a prelate who signalised his tenure of office by extensive alterations in the interior of the Cathedral. From an æsthetic point of view these modifications may not be regarded as improvements, since they are incongruous with the ancient style, illustrations of which still remain in the Norman arches of the *Clerestory*, or (*Clearstory*) windows, and the western doorway, with other early parts of the edifice; while all the arches in the choir, nave, and the lower windows, are of the pointed order. The latter, indeed, relieve the rude massiveness of the primitive architecture, by imparting a lightness and variety to an ensemble that had antecedently been sombre and monotonous. At a previous period a similar result had been produced by raising the low aisles to the height of the transepts. The exterior walls and the intervening chapels, which a later Bishop, namely

John Folan, caused to be constructed (between 1489 and 1521), were made to harmonise in elevation: but subsequently the grand effect of such symmetric whole was marred by the erection of cumbrous and unsightly galleries, whereby grace was sacrificed to convenience. At the restoration of 1860 these latter were completely cleared away, and the sublimity aimed at by unbroken altitude was recovered. Vestiges of these incumbrances, as also of the former "pent-house roofs" remain in the corbels, and brackets still seen on various parts of the aisle-walls and some of the pillars. There are several pedestals also projecting from these pillars, which evidently supported statues, probably of the Apostles and Saints, possibly also marking the various "Stations of the Cross," which, there is little doubt, were observed in the Cathedral at a mediæval period: and these statues unquestionably were destroyed by the Puritan iconoclasts of the Commonwealth. There should be specially noticed on the inner side of the south-western pillar a very singular sculptured stone, which could not from its inverted position, have served either as a corbel or a pedestal, but seems to have been the cap of a monument that might have suffered demolition at the hands of the same zealots. The carving on this cap is most curious, representing the group on Calvary of the crucified Redeemer and the two Mariæ standing beneath the cross.* At the right hand side of this group is the arm of St. Michael hurling the prone body of Satan, head downwards, as it were from heaven, (Luke x 18; Rev.

* See Appendix—Note 4

xii. 7, 9.) The figure on the left side is manifestly that of the same Archangel, or the conqueror, Christ, thrusting with one arm, the fatal spear into the jaws of "the Great Dragon," (Is. xxvii., 1; 2 Thess. ii., 8,) and with the other holding on his breast the Sacred Book of the Testimony. Induced or encouraged by Bishop O'Dea, another member of the Arthur family, Thomas, twice Mayor of Limerick, with his wife Johanna, daughter of David Murrough, a senator of Cork, built at their own expense the Eastern front, and an elaborate window in St. Mary's, the buttresses of which still remain on the south and north sides of the chancel, and have inserted in them the armorial bearings of the two families respectively for the Arthurs, a chevron between three clarions, and for the Murroughs, three scallop shells; "not through a spirit of vain glory," (to quote the words of the Arthur MSS.) "but in order that others hereafter should imitate the memorials of their piety;" an example which has been, and, it is hoped, may yet be more munificently followed. The very beautiful mitre and crozier designed by and manufactured for Bishop O'Dea, are in the possession of the Roman Catholic local Ecclesiastics, and may be seen on the presentation of an order to the Superioress of St. Mary's Convent for the Sisters of mercy. "O'Deagh," as his name is inscribed on the band of the mitre, resigned the See in 1426, and was buried near the tomb of the O'Briens; but his remains were subsequently transferred to the south side of the chancel and interred under a large monument of black marble, that bears an inscription of which the

following, (from Harris's Ware,) is a literal version,—
 "This is the effigies," (a statue subsequently destroyed,)
 "of Cornelius O'Dea, formerly Bishop of Limerick, who,
 to perpetuate the memory and honour of so great a
 prelate, was translated to this burial place of the Bishops
 of Limerick, that he might rest with his brethren, on the
 14th day of July, 1621. But it, (ie. his body,) was
 removed hither at the charge of that most noble hero,
 Donat, Earl of Thomond, then the Right Hon. Lord
 President of the Province of Munster." It has been
 considered that the curious old oaken stalls, with their
 hinged seats or rests, known as "Misereres" or
 "Miserecordias," now appropriated to the Prebendaries
 and Canons of the Cathedral, may be referred to this
 period, as two of them bear the crowned, or rather
 plumed head—(it is surmised)—of Henry VI. The
 carvings on the others represent various **grotesque
 emblematical figures**, and resemble ledges of such
 character, found in some ancient Cathedrals of England.
 Above the tomb of Bishop O'Dea is a monument in gray
 stone, on the pillars of which there faintly appears
 emblems of the passion of Our Lord, the torches, the
 spear, the cross, and strange to add—a crozier! The
 inscription on the monument is sufficiently intelligible,
 and is alternately in Latin and English as follows,—

"BERNARDUS JACET HIC EN ADAMUS EPISCOPUS OLIM.
 OMNIA VIDIT SOLOMONIS; AT OMNIA VANA."

"A Bishop once, here Bernard's bones remain;
 He saw not all—but saw that all was vain."

"Sufficient God did give me, which I spent;
 I little borrowed, and as little lent;
 I left them whom I loved enough in store,
 Increased this bishopric—relieved the poor."

On the next stone compartment lower down are the following:—

“NEMO MIHI TVMBAM STATVAT DE MARMORE FAXIT,
URNULA EP:SCOPOLO SATIS ISTA PVSILLA PVSILLO.
ANGLI QVIS VIVVS FVERAM ET TESTENTVR HYBERNI;
CÆLICOLÆ QVIS SIM DEFUNCTVS TESTIFICENTVR.”

which old Ferrar thus quaintly translates,—

“To me, since I have met my doom,
Let none erect a marble tomb,
Or monument ;—this humble urn
Will serve a little bishop’s turn.
Let Albion and Hibernia fair
What I have been in life declare ;
What I am truly since I fell
The heav’nly ones alone can tell.”

In explanation of some allusions in the foregoing, it should be stated that Bishop Adams expended considerable sums of money in repairing the Cathedral, and furnishing it with a fine organ. From a blank space occupying the centre of the monument just described, there had been dislodged and destroyed a statuette or bust of Bishop Adams ; and in its place was subsequently inserted a brass plate *in memoriam* of Bishop Averill, and whereon his excellencies are thus noted :

"HIC JACET RECTE (sic) REV. JOHANNES AVERILL, D.D.
 EPISCOPUS LIMERICKENSIS, OBIT 14 MO SEPT · 1 · 1771 · ÆTATIS, 58.
 CUJUS SI IN DEUM PIETATEM,
 IN REGEM FIDEM,
 IN ECCLESIAM AMOREM,
 SI IN EQUALES LIBERALITATEM,
 IN OMNES SPECTES BENEVOLENTIAM.
 VIX ÆTAS ULLA TULIT PAREM,
 NULLA SUPERIOREM !

"Though Averill's dust thus humbly here is placed,
 With no proud monument or titles graced,
 Yet shall he live when Kneller's tints shall fade,
 And sculptured trophies moulder in the shade.
 The saint-like character his life impressed
 Is stamped indelibly on every breast ;
 And where the Muses' wail appears too weak,
 The poor, the fatherless, the widows, speak."

To turn back on an earlier century the visitor must cross over to the Northern transept, on the wall of which will be found two monuments of contemporaneous date, viz.: 1519. These were disclosed during a recent restoration. That nearer the organ gallery is in remembrance of John Ffox, whose condition is briefly set forth in scarcely legible Gothic letters, which, according to the latest interpretation of them, run thus,—

"HIC JACET REVERENDUS JOHANNES FFOX QUONDAM ISTIUS ECCLESIE
 DECANUS."—(or in the judgment of another decipherer "PROPOSITUS
 SANCTÆ CRUCIS)—QUI DIEM CLAUSIT EXTREMAM"—or "SUPREMAM")—
 XXVIII DIE MENSIS AUGUSTI ANN DOMI—(or ANO DNI)—MDVIII—(or MDXIX)—
 CUJUS AIE (ANIMÆ) PROPITIETUR DEUS."

Which is thus rendered into English—"Here lieth the Rev. John Ffox, formerly Dean of this Church—(or Provost of Holy Cross,—a College then in existence,)—"who closed his final (stage of life) on the 28th day of the month August, in the year of the Lord, 1508, (or 1519) to whose soul may God be propitious." Within a three arched stone canopy immediately adjoining the last noticed monument is a mural tablet in memory of Geoffrey Arthur, ninth Treasurer of the Cathedral—Deciphered from the quaint original, the Latin inscription has been rendered intelligible as follows,—

"HIC JACET IN TUMULI FUNDO SUBLATUS A MUNDO
GALFRIDUS ARTURE, THESAURIUS QUONDAM ISTIUS ECCLESIE,
XVI LUCE MAYA REQUIEVIT IN PACE PERPETUA
ANNO CRUCIFIXI DOMINI 1519—
TU TRANSIENS CAVE QUI HIC DICES PATER ET AVE."

which is literally construed thus,—“Here lies in the bottom of the tomb, removed from the world, Geoffrey Arthur—formerly Treasurer of this Church. He rested in perpetual peace on the 16th light of May, in the year of the Crucified Lord, 1519. Thou who passest by take heed that thou sayest here a Pater and an Ave.” Alongside this is another but much more roughly executed tablet sunk in the wall, the direct transcript of which is

IE HAROLD QUI HOC OPV S FIERI FECERUN T A II O III 1526.

The principal of the Harolds referred to, namely James, was Mayor in 1525; and was regarded as a munificent benefactor to the Cathedral. Preserving the order of antiquity and of importance, the massive and imposing Thomond monument next claims attention. It extends from the floor up the northern wall of the chancel, and consists of three compartments backed with black marble, the side columns and divisions being gray and pale pink Corinthian and composite pillars also of Limerick marble; the whole surmounted by the sculptured arms of the O'Briens, retaining freshly still the heraldic colours and gilding. Beneath the escutcheon, and supported on a rod projected from the wall is a coroneted helmet with barred visor. The two lower compartments are shelves occupied by the recumbent effigies, in granite, of Donagh O'Brien, the great Earl of Thomond, and of his Countess, Elizabeth daughter of the Eleventh Earl of Kildare. These, (with many other monumental statues in the Cathedral, mutilated by the Cromwellian soldiery,) are little more than mere *torsos*, evidencing the truculent vandalism by which they were outraged. The inscription carved in Roman capitals, gilt, on a black marble tablet, indicates the structure to be a rehabilitation. There seems however, to be a literal error in styling the grandson "second" Earl, inasmuch

as his grandfather had been *fourth* in the line of the Earldom created by Henry VIII. The following is an accurate copy of the inscription,—

THIS MONVMENT BEING DEFACED IN Ye TIME OF Ye LATE REBEL—
LION OF IRELAND WAS BY HENRY Ye SECOND EARL OF THOMOND
OF Ye NAME REEDIFYED AN 1678, IN MEMORY OF HIS MOST NOBLE
GRANDFATHER, DONAGH O'BRIEN, EARLE OF THOMOND, BARON OF
IBREACAN, PRESIDENT OF MVNSTER, ONE OF HIS MAJESTIES PRIVY
COVNCILL, WHO HAVING DERIVED HIS TITLES FROM AN AN
CIENT AND HONOVRABLE FAMILY, SOMETIME Ye FOVNDERS OF THIS
CHVRCH, LEFT THEM TO POSTERITY MORE ENNOBLED BY HIS OWN
VETIVE FOR GIVING EQUAL PROOFES BOTH FOR COVRAGE AND
CONDVCT OF HIS LOYALTY AND WORTH, HE WAS REWARDED BY Ye
HIGH AND MIGHTY MONARCHS QUEEN ELIZABETH AND KING
JAMES WITH HONOVR ABOVE Ye NOBILITY OF HIS TIME. *

It is believed on the credit of tradition. that two of his contemporaries, namely, his relative, Lord Inchiquin, the famous "Murrough of the Burnings," and the not less illustrious Richard Talbot, Earl of Tyrconnell, (*temp* Sarsfield,) were buried in St. Mary's Cathedral, the former, (who died in 1674,) in the north-west corner of the little chapel, now used as the baptistry; but no stone marks the spot where either was interred. There are many ancient monuments on the walls, and slabs on the floors of the edifice, so obscure, fragmentary or otherwise imperfect, that they need not detain the notice of the passer. They are in memory of the Creaghs, Arthurs, Rices, Harstonges, Sextens, and others. All the rest speak for themselves. There are a few, however, which may claim particular attention. Inserted on the

* See, further, Note 5 in Appendix.

north-east pier, supporting the tower, is a black marble slab, the inscription on which bears reference to the bells previously described ;

THIS MONVMENT WAS ERECTED BY
WILLIAM YORKE, TO THE MEMORY OF HIS DECEASED
FATHER, ALDERMAN WILLIAM YORKE, WHO
LYES HERE INTERRED : WAS THRICE MAIOR : GAVE
ABOVE FOVE HVNDRED POUNDS FOR
BVLIDING THE EXCHANGE AND FREELY BESTOWED ITT
ON THIS CORPORATION : CONTRIBVTED TO
THE BELLS AND CHYMES, WHICH WERE CAST
AND SET UP IN HIS MAIORALTYES : WAS CHARITABLE
TO THE POORE : CONSTANT TO HIS FRIENDS :
DIED IN THE TRVE CHRISTIAN FAITH THE LAST YEAR
OF HIS MAIORALTY APRIL 1 1679 ETATIS
SVE 42 LEAVING WILLIAM, ROGER AND JANE
BY ANNA THE DAUGHTER OF HENRY HART, ESQ.

One a few years later, but singularly quaint in character, will be found on the front of the adjacent pier near the Western entrance. The old-fashioned gilt lettering thereupon runs thus,—

MEMENTO MORI.
HERE LIETH LITTELL SAMVELL
BARRINTON THAT GREET VNDER-
TAKER OF FAMIOUS CITTIES
CLOCK AND CHIME MAKER.
HE MADE HIS ONE TIME GOE
EARLY AND LATTER, BVT NOW
HE IS RETVRNED TO GOD HIS CRE-
ATOR : THE 19TH OF NOVEMBER, THEN HE
SCEST, AND FOR HIS MEMORY
THIS HERE IS PLEAST BY HIS
SON BEN. 1693.

The memorials of two "honest men"! (the "black swans" of the poet,) such as Diogenes with his lantern sought after, are to be found in St. Mary's. The earlier of these among the tombs, which will be met with on the floor of the large chapel off the north aisle, is this,—

D.O.M. (i.e. Deo. Optimo, Maximo.)

—
HERE RESTS

WITH SEVERAL OF HIS CHILDREN
IN SURE AND CERTAIN HOPE
OF A GLORIOUS RESURRECTION,

WILLIAM FERRAR,

AN HONEST MAN AND A GOOD CITIZEN,
WHO DIED AUGUST 25TH 1753,
AGED 53.

ALSO, ROSE, HIS WIFE,
WHO DIED SEPTEMBER 12TH, 1772.
AGED 57.

One of his "children" therein referred to was John Ferrar, the historian of Limerick, whose volume, though a "rudis indigestaque moles," furnished much material for subsequent works on the same subject. Fourteen years after William Ferrar, died the second of the "honest men," Daniel Hayes, whose monument, affixed to a pillar in the south aisle, is a simple slab of white marble, inscribed with an epitaph of epigrammatic terseness, as follows,—

DAN HAYES, AN HONEST
MAN AND A LOVER OF HIS
COUNTRY.

He was represented as having been possessed of many mental endowments, including poetic ability, forensic eloquence, and business aptitudes. His independence may be gathered from one sentence in a letter of his, namely,—“ the future maxim of my life shall be to steer wide of all parties ;—you are sure of enemies, who will engrave your actions on a table of brass ; of friends, who will commit them to a rotten cabbage leaf ;” and his patriotism received illustration in the fact of his having “ bequeathed the greater part of his property to the County of Limerick Hospital,” though the generous intentions of the testator were frustrated by fraudulent instrumentalities. In 1833, died one of the most learned prelates of the Irish Episcopal bench, the Right Revd. Dr. Jebb, whose “ monumental statue was raised by the friends of religion and literature in Ireland, England, and America, in commemoration of benefits conferred by his life and writings upon the Universal Church of Christ.” The statue is of massive character, conspicuous in the large chapel off the northern aisle, and in lineaments, expression, *pose*, and drapery evinces the supreme skill of the sculptor, E. H. Baily, R.A. From the *atelier* of another renowned artist, R. Westmacott, Junr., R.A., was produced the recumbent figure, the effigy in white marble of Edmond Henry Lord Glentworth, (*obit.* Feb. 1844.) Enclosed within the Pery chapel, which is at once seen on entrance into the south western aisle ; and under the “ dim religious light ” shed through stained glass windows on the shadowed recess, it forms the centre of a scene of solemn repose, to which the azure

star-studded dome lends a grateful mellowness of hue. On the front of the statue's pedestal are two escutcheons in coloured and gilt mosaic. Within the same railed area are mural memorials of the Glentworths; and in the remote corner is a dull massive tomb of the Stacpoole and Roche families conjoined; and on the front wall of the chapel are two of the Pery hatchments. The last notable and most elaborate of the mural mementoes is that in the south transept, erected in memory of her son by the late Mrs. Westropp, a valuable benefactress to the Cathedral in the munificence of her provision for the renovated completeness of the entire transept. The design of the monument accords with the date of ecclesiastical architecture, (13th century), to which the style of the transept itself belongs; and it has often been a subject of regret that this splendid piece of sculpture was not introduced as a *reredo* beneath the great east window. The description of it, immediately after its having being unveiled, was given as follows: "The dimensions of the monument are twelve feet, six inches wide, and twelve feet high, and it projects nearly two feet from the face of the wall. It is a triple arcade containing three subjects from the history of our Blessed Redeemer, sculptured in *alto relievo*, namely, 1st—The Agony in the Garden. 2nd—The Resurrection. 3rd—The Entombment." These sculptures are most graphically treated by the artist, Mr. James Redfern, of London, who, though then but a comparative novice, gave highest promise of a distinguished future by evincing extraordinary skill in carving each of the groups, without

having recourse to a model, as is ordinarily the case. In the first our Lord is represented praying in the Garden of Gethsemane and in communion with an angel from heaven bearing the cup ; some of the sleeping disciples are reclining in the foreground ; and above the garden wall may be seen the spears and lanterns of the pursuers. The second is the principal subject ; our Saviour is stepping out of the sepulchre door-way, from which an angel has removed the stone : beneath are the Roman soldier guards, one of whom is shown awaking in affright. In the third is depicted the placing of the body of Christ in the tomb of Joseph of Arimathea ; the body is being borne by "the rich man" and Peter, while the Maries are in attendance : in the back ground is His mother, supported and comforted by the disciple John. It is impossible to convey in words the truly touching and religious feeling which prevades the grouping and countenances of these sculptured figures. Prominence is given them in description because of their being the first objects to attract attention ; but the general work should not be overlooked. It begins three yards above the floor with four pairs of bold corbels, encased in mouldings and carvings. These are of the beautifully pinktinted hard Balsover stone from the quarries in Nottinghamshire. The rest of the structure is of Caen stone from Normandy. Upon the corbels are large blocks, moulded and carved, forming a "string course ;" above this is the enriched sill, which carries the large slabs of sculpture. Separating the subjects are jambs, having double pillars of the red variegated alabaster from Staffordshire.

These are divided into two heights by ornate bands of stone; the side jambs have carved panels, and are decorated with faceted gems, being selected specimens of rich Sienna marble with the fine green marble of our own country from Connemara. The whole of the columns and jambs are surmounted with delicately carved capitals, from which spring three arches of florid and deeply undercut mouldings. The fronts of the arches are covered with most elaborate and finely finished foliage, carved in high relief; above all is a triple gablet terminating in gracefully carved crockets and finials, which stand out very boldly. The roof is of slabs of stone, enriched with a pattern incised thereon, and filled in with coloured cement. The whole was from the marble and stone works of Messrs. Henry Poole & Son, at Westminster. It may be interesting to learn that so much of the monument as was prepared before May, 1862, was allowed to be placed in the Great International Exhibition, and was amongst the works which obtained for Messrs. Poole the Prize Medal awarded to them "for beautiful execution." A brass plate underneath bears the following record:—

"THIS TRANSEPT WAS RESTORED AND ITS STAINED GLASS WINDOW AND MONUMENT ERECTED IN THE YEAR 1862, BY MRS. ANNE WESTROPP, IN MEMORY OF HER SON, THOMAS JOHNSTONE WESTROPP, WHO DIED IN MADERIA IN THE YEAR 1830, AGED 20 YEARS."

From the monuments to the memorial windows the transition is obvious. The earliest of these erected at and since the restoration in 1860 was the large East one

in remembrance of Augustus O'Brien Stafford, Esq., M.P., to introduce which it was considered expedient by the architect, Mr. William Slator, of London, to remove the heavy stone framework, not long previously put up by Mr. James Paine, of whom it might be said "Si monumentum quæris, circumspice!" as regards Limerick, many of whose public buildings were the results of his architectural genius. He lies interred in the Vereker vault just outside the north-western wall of the Cathedral. The stained glass, which fills the east window, was executed by Messrs. Clayton & Bell, of London. It may be delineated by the diagram subjoined:—

NORTH SIDE LIGHT.	CENTRE LIGHT.	SOUTH SIDE LIGHT.
No 1—Burying the Dead.	The Charity of Dorcas. Acts ix, 39.	No. 1—Guiding the Blind
No. 2—"A Stranger, and ye took Me in." Matt. xxv—35.		No. 2—"Naked, and ye clothed Me." Matt. xxv, 36.
No. 3—"In Prison, and ye came unto Me." —36.	OUR LORD SEATED. "Inasmuch as ye have done it unto the least of these, My brethern, ye have done it unto me." Matt. xxv, 40.	No. 3—"Sick, and ye visited Me." —36.
No. 4—"Thirsty, and ye gave Me drink." —35.	The Good Samaritan. Luke x, 33.	No. 4—"An hungered and ye gave Me Meat," —35.

The west window, which was erected by subscription as a memento of the late Sir Matthew Barrington, Bart., is one of absolutely unique character, formed of three lights introduced into narrow longitudinal apertures in the front wall of the great tower, between massive splayed mullions, which are part of the wall itself. The distribution of the scenes from Scriptural subjects is in the ensuing order, (the intermediate spaces being filled with various emblematical figures:)

SOUTH SIDE LIGHT.	CENTRE LIGHT.	NORTH SIDE LIGHT.
1—SS. Peter and John at the Sepulchre.	1—The Last Supper.	1—The Nativity.
2—Journey to Emmaus	2—The agony in the Garden	2—Flight into Egypt.
3—The Ascension.	3—Christ bearing the Cross	3 Disputation in the Temple
4—Pentecost.	4—Women at the Sepulchre	4—Baptism of Christ.
	5—"Touch me not."	

Sir Matthew Barrington, the 2nd Baronet, was eminently identified with the material interests of Limerick County and City. In conjunction with his father and brothers he founded the admirable Institution so well known as "Barrington's Hospital." He died April 1st, 1861. The splendid family mansion, "Glenstal Castle," was completed by his sons, the late Sir William and the present Sir Croker Barrington. The latter presented an additional window which was erected "as a mark of affection" in the southern aisle, or rather a chapel of it, over the ancestral vault; and, as the brass tablet under it indicates, was, "in memory of Charlotte, wife of Sir Matthew Barrington, Bart, who died November 18, 1858." The subjects depicted are illustrative of three from among the most remarkable of our Blessed Redeemer's parables,—viz., those of "The Talents," "The Good Samaritan," and "The Husbandmen." In the south transept restored, as previously stated, by Mrs. Anne Westropp, is an elaborate window also designed by Mr. William Slator, and filled with stained glass by Messrs. Clayton & Bell; Messrs. John Ryan & Son, of Limerick, having been, as in the other cases, contractors for the masonry. It is divided into five compartments, respectively representative of scenes from the Lives of the Old Testament Worthies which will be recognised from the following key.—

MOSES VIEWING
THE LAND
FROM MT. NEBO.

Noah curseth Canaan, and blesseth Shem.	Sacrifice of Isaac.	Brazen Serpent. Consecrating the Priests.	Death of David.	The burial of Solomon.
Noah planteth a vineyard.	Abraham and Isaac journeying to Mt. Moriah.	Moses building the Tabernacle.	Angel appearing to David.	Solomon seduced to idolatry.
Noah's sacrifice.	Birth of Isaac.	Moses descending from the Mount.	Shimei casteth stones at David.	Solomon writing the Proverbs.
Noah's exit from the Ark.	Three Angels visit Abraham.	Moses receiving the Tables.	David reproved by Nathan.	Queen of Sheba's visit.
Noah sendeth out a Dove.	Melchizedek blessing Abraham.	Amalek overcome	The Ark placed in the Tabernacle.	God's covenant with Solomon.
The Flood.	God's promise to Abraham.	Moses smiting the Rock.	David spares Saul's Life.	Dedication of the Temple.
The entry into the Ark.	Abraham represents his wife to be his sister.	Overthrow of Pharaoh	Michael's artifice.	Solomon building the Temple.
Noah preaches.	Abraham building an Altar.	Moses' rod turned into a Serpent.	Saul throwing a javelin.	Solomon ordering materials for the Temple.
Noah building the Ark.	God calleth Abraham.	God appearing to Moses in the burning bush.	David slaying Goliath.	Solomon's Judgment.
God commanding Noah to build the Ark.	Marriage of Abraham.	Moses slaying the Egyptian	David playing before Saul.	God appears to Solomon.
	Birth of Abraham.	Finding of Moses.	Samuel anointeth David.	
NOAH.	ABRAHAM.	MOSES.	DAVID.	SOLOMON.

It should be noted that the chronological order commences at the base of each column, ascending *gradatim* to the crown. Mrs. Westropp would have preferred floral to figure designs, but the former should have been inconsistent with the period and style of the architecture. At the latest process of restoration, namely,—that in 1860, the opposite transept underwent additional alterations, so as to harmonize with the north aisles and chapels; the stone work of its window was renovated, and prepared to receive a strikingly handsome stained glass memorial of the late Samuel Caswell, Esq., J.P., of Blackwater, presented by his daughter, Mrs. M. Maunsell, wife of Captain Mark Maunsell, J.P., Strand House, late of the Royal Dragoons, and by her mother, the widow of Mr. Caswell. This beautiful piece of art was the workmanship of Messrs. Heaton, Butler, and Bayne, of London, and reflects the highest credit on the skill and taste of their distinguished house. This window, also of five lights, may be thus presented in one view.

SOUTH EAST LIGHT.	CENTRE LIGHT.			NORTH EAST LIGHT.
ANGEL. ——— "Seek and ye shall find."	Pharisee and Publican.	Mary at Tomb.	Mary at feet of Jesus.	ANGEL. ——— "Give and it shall be given."
St. PETER. ———	THE SERMON ON THE MOUNT. ——— "And when He was set, He opened His mouth and taught them."			St. PAUL. ———
Our Lord and Nicodemus.	The Good Samaritan.	Jesus blessing children.	The Stoning of St. Stephen.	St. Paul before Festus.

**ERECTED TO THE GLORY OF GOD AND IN LOVING MEMORY OF
SAMUEL CASWELL, ESQ., J.P.,
OF BLACKWATER, BY HIS WIDOW AND DAUGHTER, HE DIED
9TH OF AUGUST, 1874.**

In the south wall of the chancel has been appropriately inserted a two-light window as a record of the warm and practical interest so largely and continuously evinced in this venerable edifice by one of the latest members of the ancient O'Brien family. The design and execution were equally felicitous. It will be easily interpreted from the diagram underneath.

The Building of the Temple.	Dedication by King Solomon. Blessing the Congregation.
Hewing the Timber for the Building.	Priests bearing the Ark of the Covenant.
Digging the foundations for the Temple.	Priests bearing the Golden Candlesticks.

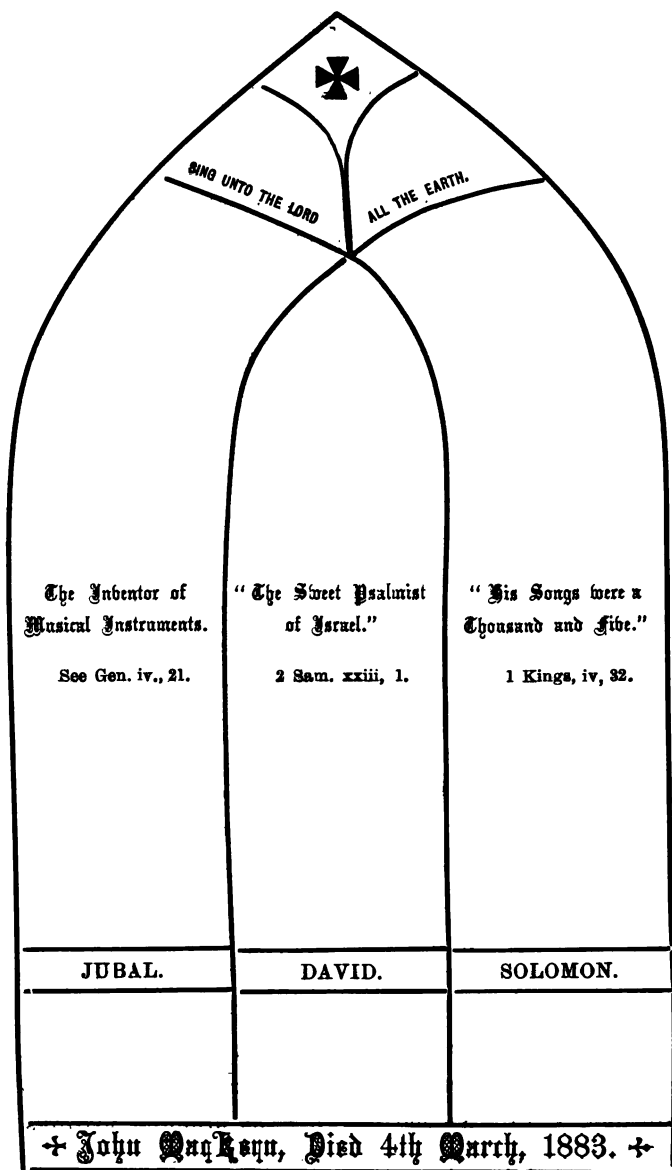
THE HON. ROBERT O'BRIEN, BORN 1809, DIED 1870.

IN MEMORY OF HIS SERVICES IN THE RESTORATION OF THIS CHURCH.

Between the base of this window and the crown of the Credence table-arch is a small circular window, which presents on stained glass the "Agnus Dei," bearing the Cross and Christian Banner. It was the gift of Mrs. Robinson, then Miss Maunsell, as a memento of her

beloved brother, Charles Maunsell, Esq., who died 9th January, 1858, In 1883 many fervent and faithful friends of the late Mr. John MacKern, united in erecting to his memory a stained window of graceful and most appropriate design. It will be found near the southern porch. Mr. MacKern had for over half a century been intimately identified with the best interests of the Cathedral, in whose regular choral services, and occasional festivals he, as a leading amateur bass singer, had borne a very valuable part. Throughout his long public life he had been eminently honoured among all classes and creeds in the local community; and was equally acceptable in the closer relationships of private intercourse. The window, is one of three compartments, surmounted by two angel forms carrying scrolls, on which are written the opening sentence of the xcviith Psalm. Occupying the central spaces appear representative figures, whose characteristics are illustrated in the Scripture references inscribed.* The great window in the large north-east chapel is in a temporary manner filled with simple but beautifully toned "Cathedral glass," the lightsome effect of which enhances by contrast the rich colouring of all the stained windows throughout the building. In the chapel immediately adjoining, (now utilised as the Chapter-room, railed in and curtained off from the aisle,) Major-General Napier, C.B., while in command of the Limerick District, 1859, erected two family windows, one in memory of his dearly loved and only child, Matilda Alexina, and the second carrying his armorial bearings

* For explanatory illustration, see next page.



with military trophies of the Peninsular campaigns and battles, in which he was engaged. At foot are the names "Thomas Erskine Napier and Margaret Falconer, his wife." Both windows are warm from depth of tints, and delicate in the traceries. The restoration to life of Jairus's daughter is the central subject of that which forms the memorial, the legend being the Saviour's words, "Weep not, she is not dead, but sleepeth," and to right and left are figures of four angels bearing scrolls respectively inscribed with the sentences, "To me to live is Christ," "And to die is gain," "Lord, what is my hope?" "My hope is even in Thee." In accord with the martial emblems and decorations on the second window are—suspended from the side wall—the old and war-worn colours of the gallant 85th Regiment, commanded by Lieut.-General Frederick Maunsell, which float over the elaborately sculptured monument recording that fine old soldier's worth. The north window of the baptistry adjacent is filled with stained glass put up by Arthur and William Preston, to commemorate the virtues and value of their esteemed father, who had been for thirty-five years Dean of this Cathedral. The figure of the aged and saintly Simeon, uttering, as it were, his dying words of peace and joy, was appositely chosen as the illustration. In the north-west wall close by, appears a two-light window erected in loving remembrance of his daughter, "Florence," by a later Dean, the eloquent Anthony Latouche Kirwan, D.D., whose devotion to St. Mary's Cathedral is enduringly evinced in the many important improvements that

mark the restoration of 1860. There is no inscription ; but the figure-groups and texts exemplify the love that found its reflex from a father's and mother's heart. Above this window is an emblematic one, presented by the Rev. Frederick Charles Hamilton, M.A., (see page 40,) *in memoriam* Walter Blake Kirwan, son of the Very Rev. Dean, just referred to. He died at Portsmouth, while serving as a *cadet* on board H.M.S. "Britannia." At the other side of the great western entrance the stained glass window placed there was "designed by the Rev. Arthur William Edwards," (subsequently Dean of Cork, ob. 1874.) "for the beautifying of God's House, and as a memorial of his beloved wife, Isabella Margaret Edwards, who died July 27, 1849." On the left side light is depicted the scene of The Crucifixion, and on the right that of The Resurrection, having for their respective mottoes, "He was delivered for our offences," "And was raised for our justification." In the west window of the Pery Chapel are two lights containing several heraldic and other symbols, with almond-shaped medallions introduced, and lettered as follows :—

EDMOND VISCOUNT GLENTWORTH,

DIED FEB. 16, 1844.

And at the base is the sentence from the Book of Revelation, xiv. 13, I heard a voice from Heaven, saying "Blessed are the dead that die in the Lord." Facing the rails of the same chapel and in its south-west wall is a three-light window, on which are represented—
1. The Agony; 2. The Transfiguration; 3. The

Scourging ; 4. Christ bearing the cross ; 5. The Crucifixion ; 6. The Resurrection ; and running the full length underneath is the passage in S. John xiv. 2, 3 :—

“ I GO TO PREPARE A PLACE FOR YOU. AND IF I GO AND PREPARE A PLACE FOR YOU, I WILL COME AGAIN, THAT WHERE I AM THERE YE MAY BE ALSO.”

Before passing away from the Pery Chapel it may be interesting to learn that the Earls of Limerick have held in succession the title and rights of “ Prior ” in St. Mary’s, derived from an ancestor, Edmond Sexton, or Sexten, who was decended from the family of the Sesnans in Thomond, and to whom when Mayor in 1535, or ’38, King Henry VIII. granted the Priory of St. Mary’s, “ with all lordships, manors, lands, advowsons of churches, tithes, chapels chantries, spiritual and temporal thereunto belonging within the precinct of Limerick City, or County, to hold to the said Sexten, and the heirs male of his body, by the service of one Knight’s fee.” The district of the City known as “ Newtown Pery,” the building of which was commenced in 1761 by Edmond Sexton Pery, had previously been called South *Prior* Land, as being part of the grant noticed above. The Earl as Prior has *pewright* in the Cathedral, (there being now no other save by prescription or faculty ;) and in the restoration of 1860 the Prior’s pew in the Chancel was by him backed with richly carved mountings. At the same time a carved oak altar, or Communion table, with corresponding chairs or stools, was supplied by the Rev. Maurice T. de Burgh, then

Prebendary of Donaghmore, and the Rev. F. C. Hamilton, (previously referred to,) at their own expense. The Bishop's throne, with its elaborate canopy, was designed by Mr. James Payne, and erected in 1831; but the lectern, supported by a skilfully carved and deeply gilt eagle, was much anterior in date. The *faldstool*, or litany desk, was put up in 1833, but soon after discontinued in use, and now stands in the Baptistry beside the quaint antique font, whose origin is lost in the distance of the past. Soon after, the old pulpit was removed to make place for a new one, which is among the most valuable of recent contributions to the Cathedral's ornamental architecture. It was presented as a memorial of the late Archdeacon Maunsell, by the immediate members of his family. It is of Caen stone—three sided—the *facade* bearing a sunk panel, on which is finely sculptured in *mezzo relievo* the scene of the Presentation in the Temple. The side panels and those at the entrance are wrought in arabesque foliage. The whole was from the monumental works of Messrs. Foster, London. From the vantage point of survey, where the transepts intersect the choir, an estimate of the Cathedral's peculiar character and general dimensions (which will be found on page 45) may best be formed. Its ancient aspect has unhappily been deteriorated by comparatively modern innovations and introductions, Hence the incongruities and even discordances, which are at once apparent. Still, quaintness predominates, and the old edifice—one of the oldest, in principal particulars of structure,—remains almost *sui generis*. It was built of dark limestone from the

contiguous quarries of Ballysimon, a stone of perfectly weather proof quality; and the timber employed was the equally enduring oak found in the woods of Cratloe also in the vicinity of the Cathedral. Some of this was stated to have been imported into London by William 2nd for the purpose of roofing Westminster Hall. "Red William," as he was called, obtained it through Turlogh O'Brien, who was then King of Munster.* Sections of the early roof yet cover the south aisles of St. Mary's, the timber in which is 700 years old, and probably in as durable a condition as at the day on which it was put up, save where leakage or some other local injury has caused partial decay; indeed much of the old oak removed in 1860 was ascertained to be thoroughly sound and was manufactured into various articles of furniture and ornament. The renovation of the south aisles is contemplated, and will be undertaken when public spirit enables. Already, it must be admitted, much has been in this way done throughout the course of the current century; in point of fact, far more than had ever been accomplished during any antecedent period of the same length since the foundation of the Cathedral. But before noticing recent restorations, a few references to past ones should be made. In 1860 the south door and porch were erected, and a pavement was constructed to the main—*i. e.* Mary-street. at that time one of the most aristocratic (!) in the city. "Before this," writes Ferrar, "the grand entrance was at the western door, whence there was a good passage down to the quay. He

* See "The story of the Irish before the Conquest," by M. C. Ferguson, p. 285.

proceeds to express a hope that the houses which subsequently intercepted this avenue might be removed, and the original approach restored. Could he re-visit his native city now he would be greatly gratified to see this desideratum more than realised. In 1681 trees were planted round the church-yard by the Comptroller of the city. Many of the damages sustained by the Cathedral in the seige, previously to the surrender of Limerick to Ireton,* were repaired through the grant by King William 3rd and Queen Mary of a forfeited mortgage of £1000. Later on, that is in 1759, during the mayoralty of Mr. Sexten Baylee, a sum of nearly £1400, derived from the Economy Fund, and a sale of pews, was expended in alterations and additions, including the erection of three large brass chandeliers, or branched candelabra. On the uppermost one of these is an inscription in the following words—" 1759, Corporation of Limerick—Sexten Baylee, Mayor, John Parker, William Gubbins, Eqrs. Sheriffs."—On the 2nd and 3rd is the name of the maker, " Daniel Crosbie, Dublin, 1758." The choir was at the same time considerably enlarged, and the organ removed thirty feet back. These improvements were effected during the episcopate of the Right Rev. Dr. Leslie, under the direction and superintendence of the Rev. Dean Hoare, father of the Vicar General of that name, who died in 1823, and to whose memory a monument was " erected by friends, who participated in his labour of love." In 1812 Dean Preston, (the memorial window to whom is

* The house, in which this celebrated Cromwellian General died from the Plague, abuts on the boundary of the Cathedral grounds.

described in page 32,) pulled down some dilapidated buildings external to but connected with the Cathedral. These included the viaduct, known as "the Bow," which formed a communication with the Ecclesiastical residences on the off side of the narrow street running parallel northward with the Cathedral. The galleries for the Corporation and the Military, introduced by Dean Preston and the Precentor, the Rev. George Hart, were too abnormal to resist the pure light of classic art, whose "Renaissance" dawned half a century later on. In 1842 Mr. Bardwell, the architect already noticed, suggested schemes for rehabilitating the ancient edifice, which, if feasible, should have restored it to all its pristine glory. But there was no Guinness nor Roe, no Wise nor Crawford, to stretch forth the Rosicrucian wand like that of Prospero, and bid the temple re-appear in primal beauty. It was reserved for the bishoprics of the Rt. Rev. Doctors Griffin and Graves, both Ex-Fellows of T.C.D., to stimulate and witness resuscitations, which if adequately fostered, must result in complete recovery. In 1860 during the decanate of the Very Rev. Dr. Kirwan, (see page 32,) it was found on examination of the fabric by Mr. Slator, the eminent London architect previously referred to, (see page 26,) that important repairs were not only advisable, but essentially needed. The Dean and Chapter, in conjunction with an organising and building committee of which the Honble. Robert O'Brien, of Old Church, (see page 30,) and the Rev. F. C. Hamilton, assisted by John Long, Esq., were Hon. Secretaries, initiated the onerous work of restoration by contributing

and collecting sufficient sums to meet the requirements. Sweeping changes were spiritedly enterprised and resolutely accomplished. The chancel was re-roofed—its great east window was removed, and that described in page 26 substituted—its walls were cleared—its flooring, and indeed that of the choir and nave, relaid with encaustic tiling in appropriate designs—the old fashioned pews and galleries disappeared—the arches were reopened—new stalls were introduced carrying canopies of carved oak, though of a character too light to harmonise with the “miserecordes,” (which were retained), as also with the massiveness and antique style of the building—new seating throughout was provided, not, however, facing eastward, (as Mr. Bardwell had at an earlier, and Mr. Street at a later date suggested)—gas standards were placed in the chancel and the transept passages, and four large stoves were provided. In addition to the three old candelabra described in page 37, one of more classic form, a “corona lucis” of fine brass, was suspended in front of the communion rails; and a slab for the Credence table and two ornamental brass stands for service notices were presented by Mr. James Peacock. It has been already stated, (see page 4), that the organ was at the same time removed to its present position. Several encumbering monuments were relegated to the chapels on the north side—and the rapid succession of stained glass windows then and subsequently put up consummated a transformation which nothing but the union of munificence, energy, skill, and taste could have achieved. Of the earnest co-operators in this “labour of love” none survive save the Ven. Archdeacon Hamilton, now Rector of St. Michael's, and the Rev. Maurice T. de Burgh,

who was since transferred on promotion to another Diocese, and is at present the esteemed Archdeacon of Kildare. Messrs. Ryan & Son were the efficient contractors for most of the works enumerated. However, though much had been effected, yet much necessarily remained undone. In 1869, the Very Rev. M. F. Day, D.D., (now Lord Bishop of Cashel) being Dean, another building committee was appointed, to which the Rev. George Gough Gubbins (then Prebendary of Kilpeacon, now Chancellor of the Cathedral), acted as Secretary, and various repairs, alterations, and additions were executed by the local firm of Messrs. Joseph Fogerty & Son, the senior member of which had on many previous occasions been most successfully engaged in the Cathedral restoration undertakings. The south porch was again re-roofed—as was the north transept, (its arch and that of the south transept having been previously cleared and dressed)—the organ gallery was lowered—and the Messrs. Telford & Sons, the original builders of the organ, had that fine instrument refaced and diapered, though perhaps a plainer style should have been more congruous with that of the ancient edifice. New and massive oaken doors were put up at the western and southern entrances under the direction of William Sidney Cox, Esq., architect; and various minor improvements were carried out. Still, so large a building and one of such antiquity cannot but constantly claim care. Further renovations were soon imperatively demanded; and under the present Dean, the Very Rev. Thomas Bunbury, M.A., (see page 8), a

restoration committee, comprising, with the members of the Chapter, several noblemen and gentlemen of the county and city of Limerick, was formed, to secure by substantial repairs the preservation of the noble old fabric from the insidious ravages of destroying decay. The late Mr. Street, then the most distinguished of English Architects, (at the time engaged with the splendid re-edification of Christ's Church Cathedral, Dublin), was consulted; but his specifications and estimate having been found beyond the reach of attainable resources, Mr. J. Franklin Fuller, a gentleman, perhaps equally scientific, but in this instance more practical, was invited to furnish plans and to supervise their realization. Through him Mr. Arthur Crosbie of Tralee, a name so well known throughout the south of Ireland, was accepted as contractor; and after some initial difficulties had been surmounted, operations were commenced. Throughout their progress which was unavoidably protracted, Divine Service in the Cathedral was, indeed reluctantly, suspended; but, through the kind permission of the Rev. Benjamin Jacob, Rector of St. Michael's (afterwards the Ven. Archdeacon of Limerick,) an afternoon choral service was held in his parish church by the Cathedral staff. Under the constitutions of the Church of Ireland framed by its General Synod, the Cathedral and Select Vestries, duly formed, met periodically and made arrangements and provision for the furtherance of the works—These were chiefly the re-roofing of the north aisles and chapels—the raising and refacing of the walls of same—the taking down of the dilapidated lodge at the

northern entrance to the grounds, and the erection of gateways and railings, and of new walls on the north side—the reconstruction of pinnacles or stepped turrets on the north and west walls—the removal of the unsightly glass door within the western entrance; but, above all, the introduction, by contract with Messrs. Ross and Murray, (Dublin,) of a new heating system, namely—that by hot water, in lieu of hot air, which latter superseded the ineffective stoves then becoming obsolete. The entire apparatus comprises a furnace and furnace-room, boiler, series of stacks or batteries connected by lines of pipes running along the inside of the main walls, and radiating heat throughout the vast building at a minimum temperature of 50°. All these essentials to the conservation of the Cathedral, and in a large measure, to the comfort of the congregations worshipping within it, involved so considerable an expenditure, that special effort had to be made; and a subscription list was at once opened, which, headed by the Rt. Rev. Charles Perceval Graves, D.D., and D.C.L., the Lord Bishop, *more suo* with a contribution of £250, soon swelled to “fair proportions,” in sums ranging from £500 to £5, subscribed by several of the leading nobility, gentry, chiefs of the merchant firms, and private individuals. And yet the response was inadequate, various unanticipated contingencies having arisen which necessitated additional outlays.* It was therefore, found impracticable at the time to undertake the restoration of the south aisles and chapels, which must

* See Note 6 in the Appendix.

be reserved for the advent of some "*deus ex machinâ*." The laying out of the grounds in the front of the Cathedral was undertaken by the present Dean exclusively, who had them planted with ornamental shrubs and evergreens, in such good taste that their general aspect is that of a landscape garden. They are admirably kept, and exhibit the appearance of an *oasis* in a district of the city that belongs rather to the faded past than to the vivid present. Here and there throughout the walks and beds, will be found convenient seats of metal and wood work—the gift of Messrs. Lee, the senior member of which firm, has, as repeatedly elected Churchwarden, and in conjunction with his brothers, been long and intimately associated with the best interests of St. Mary's. The gray old tower of the Cathedral stands, like a guardian overlooking the precincts, and is in altitude 120 feet from the base, exclusively of the turrets. Midway in the ascent of it the visitor may turn aside and traverse the lonely friar's walk so suggestive of solemn meditation. It extends at both sides behind the clearstory windows, and at either extremity there is a mysterious spiral stair descending through the thickness of the walls to the floor, whence originally, no doubt, there were outlets or subterranean passages communicating with other ecclesiastical buildings. The summit of the tower embraces within the field of vision not alone the historic streets of Limerick and its environs, with the circumjacent country; but a circular area, each radius of which is, perhaps, of five and twenty miles in length; and the extent of view, through

a clear atmosphere, takes in hamlet and farm-house, and mansion-studded plains, and gorse-robed mountains far off in the distance; and wandering among or beneath them all, the mighty river, that for centuries has borne their products to the earth's extremest verge. From the battlements in 1690, a gunner, named Burke, one of Sarsfield's soldier's, discharged a 24lb shot, that hurtled close by the head of the royal besieger, William, and must have proved fatal "had not the commanding God of Heaven prevented it." Such were the written words of an eye-witness, Dean Storey the chronicler of the seige. From that very height, too, the same or a companion artillerist was mortally stricken down by a chain ball, which was preserved, and is now suspended on the railings of the Pery chapel. It is a singular circumstance that in all the topographies of St. Mary's extant, (at least such as were attainable,) there is no description of, or even reference to the porch projecting from the great western entrance. It has, however, been now ascertained on the authority of a professional gentleman who had personal knowledge of the fact, that it was erected in 1816, during the decanate of the Very Rev. Arthur Preston, by Mr. James Paine, previously noticed. In this instance, indeed, the taste of the architect was at fault, as he appeared to have ignored the maxim

"Omne tulit punctum qui miscuit utile *dulci*,"

beauty not having been united with comfort, which latter it is manifest, the structure was designed to secure. The bell-chamber will have been visited in the descent from the tower, and for an ample account of the splendid

peal, therein organized, the reader is referred to page 7. Re-entering the interior of the Cathedral a sense of awe is inspired by the character and magnitude of its proportions. Its present length is 179 feet, that of its transepts 93 by 30—its height to the ridge of the timberceiled inner roof is about 60. There are over 20 Gothic arches in the choir, nave, aisles, chapels, and passages; those of larger span being supported by what may be termed cyclopean pillars, rudely chamfered, the caps and bases, only of being of cut stone. Mr. Street having found that all the main walls and pillars were of *rubble* recommended that they should be “coursed,” *i.e.* roughly dressed and lined, or faced and stencilled; but either process should have involved a cost that could not then have been met. Among the many important additions introduced by the present Dean, the arrangements for the auxiliary, and in particular the lady-amateur choir hold a prominent place. After the disestablishment and disendowment of the Irish Church the composition of St. Mary’s Choir had to be reconstructed; and assistance from outside musical ability became most desirable in many respects. Seats and desks alongside the professional choir were allocated to skilled associates whose habitual “practice” with the regular staff, of course, proved personally beneficial; and the combined strength necessarily enhanced the effectiveness of the choral music, which is the essential characteristic, indeed, the vitality of a Cathedral, as such. St. Mary’s for two-score and ten years possessed the advantage of a highly accomplished organist in the person of Mr. G. F. Handel

Rogers, Vicar Choral, who for a considerable portion of that time also occupied the arduous position of Choir-master ; and under his admirable guidance the Services and Anthems were customarily rendered in a manner adequately interpretative of the highest class compositions. The Oratorio of "The Messiah," which was performed in the Cathedral by one hundred and thirty vocalists and instrumentalists just after the Christmas of 1880, was given, in the judgment of the distinguished metropolitan leader, Mr. Levey, with the finest effect. After an uninterrupted service of well nigh half a century Mr. Rogers retired from the Cathedral in 1884, and is enjoying still

" All that should accompany old age,

" As honor, love, obedience, troops of friends."

His place, however, has been most ably supplied by Mr. Frank Muspratt, previously assistant to Dr. Bridge, Organist of Westminster Abbey ; and under his masterly skill as Choir trainer, as well as Organ performer, S. Mary's, Limerick, stands eminent among the Provincial Cathedrals of Ireland. On the occasion of the Jubilee Festival the programme prepared for Westminster Abbey was completely and brilliantly carried out here through Mr. Muspratt's energetic and judicious management. From time to time there have been many voices in St. Mary's choir quite equal to any of their respective quality heard in the most favoured Cathedrals of the Kingdom. The Lord Bishop, throughout his government of the diocese has, in conjunction with the gifted ladies of his family, accorded the most valuable, because thoroughly practical encouragement to the cultivation of the purest appro-

priate church music here: and it is sanguinely hoped that the earnest interest in this important respect, evinced by the subordinate authorities, and aided by adequate contributions from a considerate community will eventuate in the permanent efficiency of the choir. Before closing, reference should be made to the old Communion plate, on the principal piece of which, namely a large flagon, is minutely engraven an elaborate coat of arms, surmounted by a scroll bearing the motto "SUB UMBRA ALA RVM TUARUM," and underneath is the inscription "EX DONO JOSEPHI WILLIAMSON, EQUITIS AURATI ECCLESIAE CATHEDRALI BEATAE MARIAE VIRGINIS LIMERICKENSIS." On the largest of the patens, which accompanies it is the date, 1676, about the time when the Thomond monument was re-edified. In conclusion the reader may be reminded of the interesting fact that this Cathedral of Limerick is now over seven hundred years old! It has passed through a very chequered course of "changes and chances." It maintains its *prestige* nobly in the present; and in the future its "hoary head shall be a crown of glory, if it be found in the way of righteousness." It now only remains for the compiler of this "Historic and Descriptive Sketch" to acknowledge—which he does most gratefully—his indebtedness to the laborious and exhaustive researches of Maurice Lenihan, Esq., J.P., M.R.I.A., ("History of Limerick,") John O'Donohue, Esq., Barrister-at-law, ("Historical memoir of the O'Brien's,") the Rev. Denis Murphy, S.J., (papers on "The History and Antiquities of St. Mary's, Limerick," in "The Irish Ecclesiastical Record,") as

well as to the comparatively ancient historians Ferrar, Fitzgerald, and MacGregor; to the present Custodian, the Very Rev. Thomas Bunbury, M.A., Dean of Limerick, for access to the records and muniments belonging to the Chapter of the Cathedral, and for the use of the Capitular Seal; and also to the Earl of Limerick for reference to some illustrative family documents. He has likewise to express his obligations and warm thanks to the Lord Bishop of Cashel for permission to employ the *block* engraved for his book on "The Church," from which the view of the interior facing the title page of this "Guide" was taken: to John Frederick Fogerty, Esq., B.E., for his original painting of the ancient doorway of the Western entrance: to R. Donough O'Brien, Esq., C.E., for his admirable drawing of his ancestor's stone coffin-lid, noticed in page 5: and, lastly, to George Hare, Esq., Bolton Studios, South Kensington, (the already eminent young painter, of whom this, his native city, may well be proud,) for his accurate transcript of the antique Seal, a description of which, with that of the Capitular one, will be found at the opening of the Appendix. Messrs. Cattell & Co., Farringdon-street, London, have faithfully reproduced the illustrations procured and prepared for this edition.





Appendix.

ADDENDA.



The Capitular Seal.

The Seal of the Precentorship.

The Arms of the See of Limerick.

St. Manchin not a bishop.

Episode of Whitfield, the Methodist.

Note i. Derivation of the name "Limerick."

„ ii. The *Griánon*, or Summer Palace."

„ iii. The founders of the Cathedral bells.

„ iv. The singular sculptured stone.

„ v. The Will of the great "Earle of Thomond."

„ vi. Various additions and improvements lately made.

Extract from Address by the Lord Bishop of Limerick.

A P P E N D I X.



The translation of the legend, (CATH . B . MAR . VIRG . LYMR . SIG . DECA . ET . CAPIT . ECCL .) round the circle of the Capitular Seal, introduced on the title page, may be thus rendered in full—"The Seal of the Dean and Chapter of the Cathedral Church of the Blessed Virgin Mary, Limerick."

The Seal of the Chantorship—fortunately rescued from obscurity, if not oblivion—(which will be seen on the previous page,) dates from the time of Edward Ist, 1272 to 1307 ; the Precentor then being one "William," whose surname, (as often at early periods the case,) was not appended. The group of figures under a simple Gothic canopy is that of the Virgin and Child ; the lower compartment being occupied by the form of a kneeling Precentor.

The discrepancies in detail, which characterize the three representations of the Limerick Episcopal Coat of Arms, are inconsiderable. The first is found on the escutcheon of Bishop Smyth, D.D., 1696, (grandfather of the 1st Viscount Gort,) Vice-Chancellor of the University of Dublin, 1714. The second surmounts the

Roster—both are in the Chapter Room of the Cathedral—
—And the third, (that now accepted,) is by Sir Bernard
Burke, Ulster King of Arms, technically described thus :
“A z in the dexter chief, a crozier, in the sinister, a mitre,
labelled ; and in base two keys, indorsed, saltierwise ;
all Or.”

The vexed question respecting the traditionary belief
that St. Munchin, popularly so called, but properly written
Manchin, or Mainchin, was the first Bishop of Limerick,
must now be set at rest. The following summary of the
proofs collected by one amongst the most erudite of our
antiquaries, namely, the Lord Bishop of this Diocese,
incontrovertibly establishes the conclusion that Saint
Manchin was never a Bishop. A succinct abstract of
this evidence, is, with his Lordship's sanction, thus
presented in his own words :—“Manchin of Limerick,
as we learn from the Book of Leinster, (1120 A.D.) the
Book of Ballymote, the Leabhar Breac, and the Martyr-
ology of Donegal,” (otherwise entitled the *Martyrologium*
Sanctorum Hiberniæ, by Michael O'Clery, one of the
Four Masters, and completed in 1630 A.D.,) “was the
son of Sedna, son of Cas, son of Conall Each-luath. He
was the grandson of a very distinguished person ; for
Cas, (who had the agnomen of MacThail, the son of
the Axe, from his being the foster-son of a carpenter),
was the head of the Dalcassians, and ancestor of Brian
Boroimhe ; and Manchin's great-grandfather, Conall of the
swift steeds, was King of Munster, who appears to have
been contemporary with Nial of the nine Hostages, King
of Ireland, the father of that Loegaire, in the fourth year of

whose reign St. Patrick came to Ireland. Nial of the nine Hostages began to reign in 379, A.D. Allowing 30 years for a generation, this would bring Manchin to the latter part of the fifth century. Manchin the Wise, of Menadroichit, with whom Manchin of Limerick has been erroneously identified, belongs to a later period: the date assigned to his death is 652, A.D.

In the Tripartite life of St. Patrick we are told that he committed the care of a Church in Tirawley to a Saint named Manchin, who is said to have been learned in the Holy Scriptures. There is also mention in the life of St. Declan of a Manchin contemporary with St. Patrick. I have now no means of determining whether these Manchins were different persons; but for our present purpose it is enough to observe that there was at least one distinguished Saint of the name living in the time of St. Patrick, in which period the pedigree of the Limerick Manchin places him. Now as regards the question whether our St. Manchin was ever a Bishop, let it be remembered that in the Book of Leinster we find him named as Manchin of Limerick without the title of Bishop, which would certainly have been given to him if he had held that office. The same observation holds good in the case of the copies of his pedigree contained in the Leabhar-Breac and the Book of Ballymote, and also in the notice of him in the Martyrology of Donegal, where it is said that his memory was celebrated on December 29th. Ware is certainly wrong in giving January 1st as his day: and the Manchin commemorated on January 2nd was Manchin the Wise, of Disert

Chuilinn, probably identified with Manchin of Menodroichit, of whom I have already spoken. Again, there is a long list in the Book of Leinster of distinguished Bishops, in which the name of Manchin is not to be found. In fact there is no ancient document in which Manchin is mentioned as having been a Bishop. Ware's testimony to the effect that he was *said* to have been the first Bishop of Limerick is worth little, when weighed against the evidence of the authorities to which I have referred. It is deserving of notice that in all of them the the Saint whose name happens to come next to that of Manchin is styled a Bishop. About the spelling of the name there is little to be said. In the first syllable we find A or AI. In the spelling of the second there is some variety; but all the forms, as we ascertain from Colgan, who was a learned Irish scholar, were merely diminutives of the Irish word Manach, which means a Monk. The common spelling and pronounciation of the name are shocking to eyes and ears polite."

It may be mentioned as a matter of local interest, though but of legendary origin, that St. Manchin's three sisters, Lelia, Rosa, and Anna, were the founders of three Churches in the immediate neighbourhood of Limerick City, which bear their names respectively, viz. : Killeely, (the Church of Lelia,) Kilrush, (that of Rosa) now in ruins, and known as "Old Church," in the grounds of the Hon. Mrs. O'Brien, sister to Sir Stephen, and the eminent poet, Mr. Aubrey De Vere: and Kilquane, (that of Anna, though more probably, that of St. Cuan, better known in the Latinized form of "Covanus.")

"The malison of St. Manchin" on the native citizens of Limerick is by the superstitious among them regarded

as an heirloom of evil. It was supposed to have been imprecated because of their apathy in assisting at the erection of his Church—(*absit omen!*) Under the title of “the curse of St. Munchin” this Cassandra-theme has been immortalised in a trenchant satire by the eccentric Bard of Thomond.

It was Gille, or Gilbert, probably the first Bishop of Limerick, who convened the Synod of Rathbreasil, whereat, according to Sir James Ware, the limits of the Irish bishoprics were laid down.

Among the interesting episodes connected with the line of the Limerick bishops is the somewhat startling, or at least singular one recorded in White’s MSS., namely, that in the year 1739, (remarkable for the disastrous frost and famine, which followed,) the celebrated orator and oracle of Methodism, Whitfield, arrived in Limerick from America—was received by the the Rt. Rev. Dr. Burscough, the so called “Protestant” Bishop, then in the See—and, it is presumed, with the sanction of that prelate, preached in the Cathedral! An incident so abnormal and anomalous must be regarded as absolutely unique.

Note i.—The following is an extract from a letter written by Mr. William Pryce Maunsell, a gentleman of literary research; his words are,—“All the derivations of *Limerick* seem far-fetched. The most obvious one was submitted to me by a Danish Scholar. It is *Laem-rich*, or “rich loam,” which, he said, he had seen in a manuscript in Iceland, as given by the Danish rovers, when they sailed up by the *rich lands* of the Shannon.”

Note ii.—"The *Griânon*, or "Summer Palace," (referred to in page 3,) "I know very well, having visited it several times when I lived in Derry, some thirty years ago. The ruin consists of an immense number of loose stones lying in irregular concentric circles on the top of a hill." (Letter to compiler of this manuel from Mr. Thomas Vokes, Ordnance Survey Officer, Southampton.)

Note iii.—In an elaborate communication from Mr. R. Langrishe, M.R.I.A.I., Author of a "Handbook to the Cathedral of St. Canice, Kilkenny," he emphatically expresses the opinion that W P and R P on the oldest or F bell, are the initials of William and Roger Purdue, who were famous founders in Salisbury, but who became professionally engaged in Munster. (See Ellacombes' "Bells of Devon, etc.") As confirmatory of this conclusion, he quotes from Dineley, ("Tour in Ireland," temp. Carolo ii.) that William Purdue died in Limerick on the 3rd of December, 1673; and that upon his tomb in the *body* (?) of the Church adjoining to the foot of the Dean's seat, is read this jingle in Roman capitals,—

"There's here a bellfounder, honest and true—
"Until the resurrection, lies PURDUE."

From the inscription on the old bells of St. Canice's Cathedral, Kilkenny, it is evident that the Purdues were associated with the Coveys as bellfounders of eminence in the latter half of the 17th Century. It may not be out of place here to notice the interesting fact, that, there is

amongst the oldest art relics of Christian antiquity in the British Museum, a bell from "Innis-Cathaic," or "Innis-Catha," perhaps used by St. Senanus, (referred to in page 1,) who died A.D. 554.

Note iv.—In Sherborne Abbey, Dorsetshire, is seen a precisely similar central group, which will also be found painted on the East Window of St. John's Church, Limerick; both, however, without the accessories described in the text.

Note v.—In connection with this tomb the following extracts from the original Will of Donatus, (sic) Earl of Thomond, Nov. 28th, 1617, proved in the Prerogative Court of Dublin, 21st Dec., 1624, were, with kind consideration, furnished by Thos. J. Westropp, Esq., nephew to the restorer of the Southren transept, and himself a zealous and accomplished antiquary. The document runs as follows; "I desire to be buried in the thuombe in the Cathedral Church of S. Mary in the Citty of Limericke. which I lately purchased there * * *. I leave all the glasse and leade in my house at Bunratty, not set upp in the windowes there, towards the glazing of the Cathedral Church of Limerick * * * *. My son, Henry Lord O'Brien shall * * repaire and make upp my thuombe at Limericke, and to have uppon it my figure ** in robes, and in the topp of the thuombe a coate of armes as it is uppon Sir Francis Vere's thuombe in Westminster; and two Earls and two barons in their roabes

to be the support of the said uppermost stone, as the sd. Sir Fras. his thuombe is erected, and also to hange or bedeaque the said thuombe in my coate armour * * * Item, I bequeathe £20 for the adorning of the Quayre of our Ladye's Ch in Lymerick."

Witness John Stritche, Mayor.

Sam Norton.

Daniell O'Bryen.

Pierce Creaghe.

Thomond



Note vi.—Recently the Dean has had the communion Table enlarged and raised, and handsome gas standards introduced into the Choir, the lowest two being the gift of the Precentor; he has also, with the concurrence of the Select Vestry, sanctioned the erection of mural monuments and brasses; each available position for such record on the walls and pillars of this ancient Cathedral being coveted earnestly by the mourning survivors of departed worth. Among those recently erected are, in the South aisle, two sculptured white marble monuments in remembrance, respectively, of Col. Russell, and George Russell, Esq., M.D.; and on the pillar behind the Dean's Stall a beautifully executed Brass, with illuminated and choicly worded lettering, in memory of the late deeply lamented Archdeacon Hare, M.A. Under the South wall adjacent will be seen with interest the older memorial of another universally popular clergyman, the late Rev. Godfrey Massy, upon whose horizontal tombstone of black marble is engraven the simple but

eloquently expressive epitaph, "The Orphan's Friend!" He was amongst the earliest founders of the long established and beneficent Limerick Society for the maintenance and education of fatherless Churchchildren in the Diocese. The external improvements effected of late have been manifold, the principal of which was the removal of the dilapidated building known as the "Old Exchange," whose site had partially encroached on the consecrated ground of the Cathedral. A passing reference to the history of this edifice may be inserted here. In 1777 the first stone of it was laid by Thomas Smyth on the 25th of June; and a Grand Civic Jubilee, (including an Oratorio in St. Mary's Cathedral,) was commenced on the 12th of August. In 1846 a sum of £600 was accepted by the assignees of Mr. Arthur, (builder of Arthur's Quay,) for the Commercial Rooms, now the Town Hall: and the Exchange, where the Corporation had previously met, was abandoned. It gradually fell into a ruinous condition; and in 1884 was bought from the Corporation by Robert Hunt, Esq., J.P., and by him munificently handed over to the Cathedral authorities, by whom it was taken down; and the site has since been utilised as a much needed extension of interment ground. Several handsome sepulchral structures were soon after raised thereon, prominently among which are those for the families of the Very Rev. Dean Bunbury; the late Mr. John MacKern; Mr. Robert Hunt; the late Ven. Archdeacon Jacob; Mrs. Verschoyle, widow of the late Bishop of Kilmore; etc., etc.; and several others are in process of completion. The safe keeping of these

tombs, and the ornamentation of their surroundings are entrusted to a vigilant caretaker; and provided for by a Special Fund formed from annual contributions.

It may, in passing, be noticed that hundreds of tourists, and many of them from distant parts of the earth, annually visit this Nestor among the Irish Cathedrals. The latest list includes the special representative of the Pontifical See, with reference to whom may be quoted the following paragraph from the *Limerick Chronicle* of September 6th, 1887 ;

“On Saturday Evening, His Excellency, the Papal Envoy, accompanied by the Most Rev. Dr. O'Dwyer, and attended by the ecclesiastical and lay members of his personal staff, visited St. Mary's Cathedral, and, conducted by the courteous Verger, Mr. Miller, minutely inspected the various objects of interest, which characterize this venerable pile. Before leaving he expressed his gratification in the warmest terms, and entered his name in the Visitors' Book, “Ignatius Persico, Archbishop of Damietta.”—“*Ex uno disce omnes.*”

In fine, the romantic antecedents of this veteran Temple, with all its weird environments, and its survival of strangely tragic vicissitudes, should render it a cynosure in the estimate of every true antiquary, and, still more, of every Christian worshipper. Therefore, as it has been in the past, so may it in the future be—(to quote the prophet's phrase,) “a joy of many generations.”

This Vade-mecum could not be more suitably closed than in the eloquent words of a practical appeal delivered by the distinguished Prelate, who presides over the diocese, of which St. Mary's Cathedral is the focus; and which appeal is introduced here by the kindly accorded permission of his Lordship.

EXTRACT FROM ADDRESS

BY

The Rt. Rev. Lord Bishop ofimerick, D.D., D.C.I.

TO

THE DIOCESAN SYNOD,

AT ITS ANNUAL MEETING, 1883.

“Since we last met as a Synod some progress has been made in a good work, the completion of which will contribute to the honour and usefulness of our Church. Their ancient Cathedral, about which so much of historical interest gathers, and whose massive architecture possesses features of peculiar stateliness and solemnity, has been reopened for public worship after the substantial repair of the northern portion of its fabric. I hope the Church people of this diocese will show a becoming concern in the continuance of this work, and furnish adequate help in carrying it on. The southern aisles and chapels require to be newly roofed. The fine old tower which looked down upon this City for so many centuries needs repair, if it is intended to stand for a few hundred years longer. Something should be done by simple but well designed ornament to relieve the blankness of the walls and compensate for the want of mouldings on the arches; and lastly—though some may think that it is the first thing to be attended to—the

interior ought to be rearranged so as to render it more fit for the Special Services which we should wish to have held in it, as being the Parish Church of the whole diocese. A Cathedral ought not to be regarded as standing apart from other Church institutions—a kind of citadel held by a garrison of men, whose opinions, sentiments, and practices estrange them from the rest of their brother Clergymen. Certainly no such character can be attributed to our Cathedral. According to my ideal a Cathedral ought to be a centre of pious works and Christian influences, a rallying point for Church defence, a pattern Church showing how Divine Service ought to be performed, where adequate means exist to render every part of it as impressive as possible; its Chapter, the Bishop's Council, representing the piety and learning of the diocese, and superintending its chief religious institutions, pastoral, missionary, and educational. With such important and honorable functions, surely it ought to be an edifice stately and beautiful in its structure. This Cathedral of ours might be made all that could reasonably be desired at a very moderate cost. What has been done in other cities might be more easily accomplished here by an outlay that a wealthy individual could afford. I should be better pleased to see the object achieved by means of the united contributions of persons of all classes, so that the poorest man amongst us might feel happy and grateful at having been permitted to help towards the placing of a single stone in the building. As for the rich, those who are only reasonably careful as regards the comforts and elegance of their homes, they ought to bethink them of the words of David—"See now, I dwell in a house of cedar, but the Ark of God dwelleth within curtains."

