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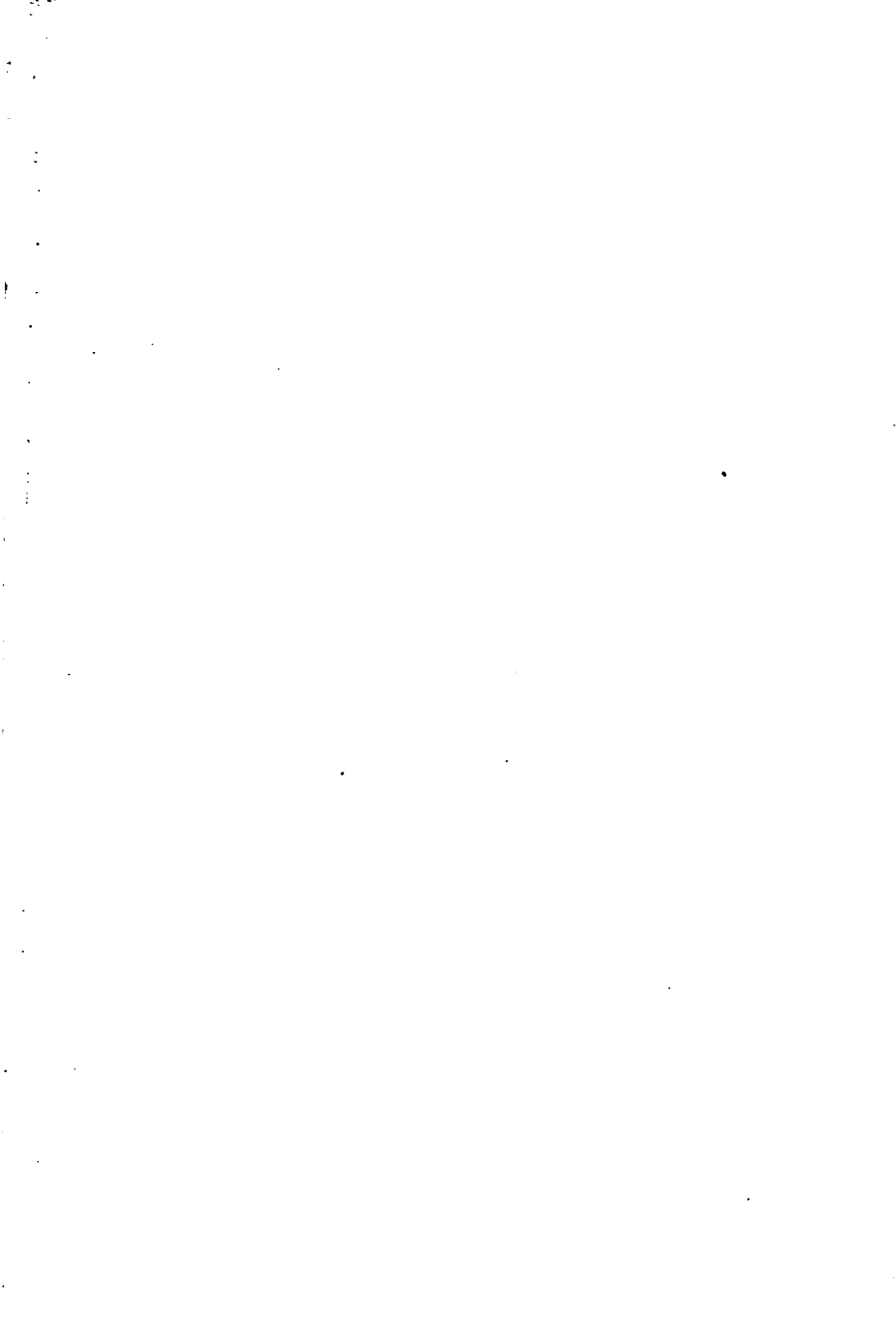
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BELL'S CATHEDRAL SERIES

SAINT PATRICK'S



THE CATHEDRAL CHURCH OF SAINT PATRICK

A HISTORY & DESCRIPTION OF
THE BUILDING, WITH A SHORT
ACCOUNT OF THE DEANS

BY

J. H. BERNARD, D.D.

DEAN OF ST. PATRICK'S

WITH XXXIII



ILLUSTRATIONS

SEAL OF THE CHAPTER

LONDON: GEORGE BELL & SONS. 1903

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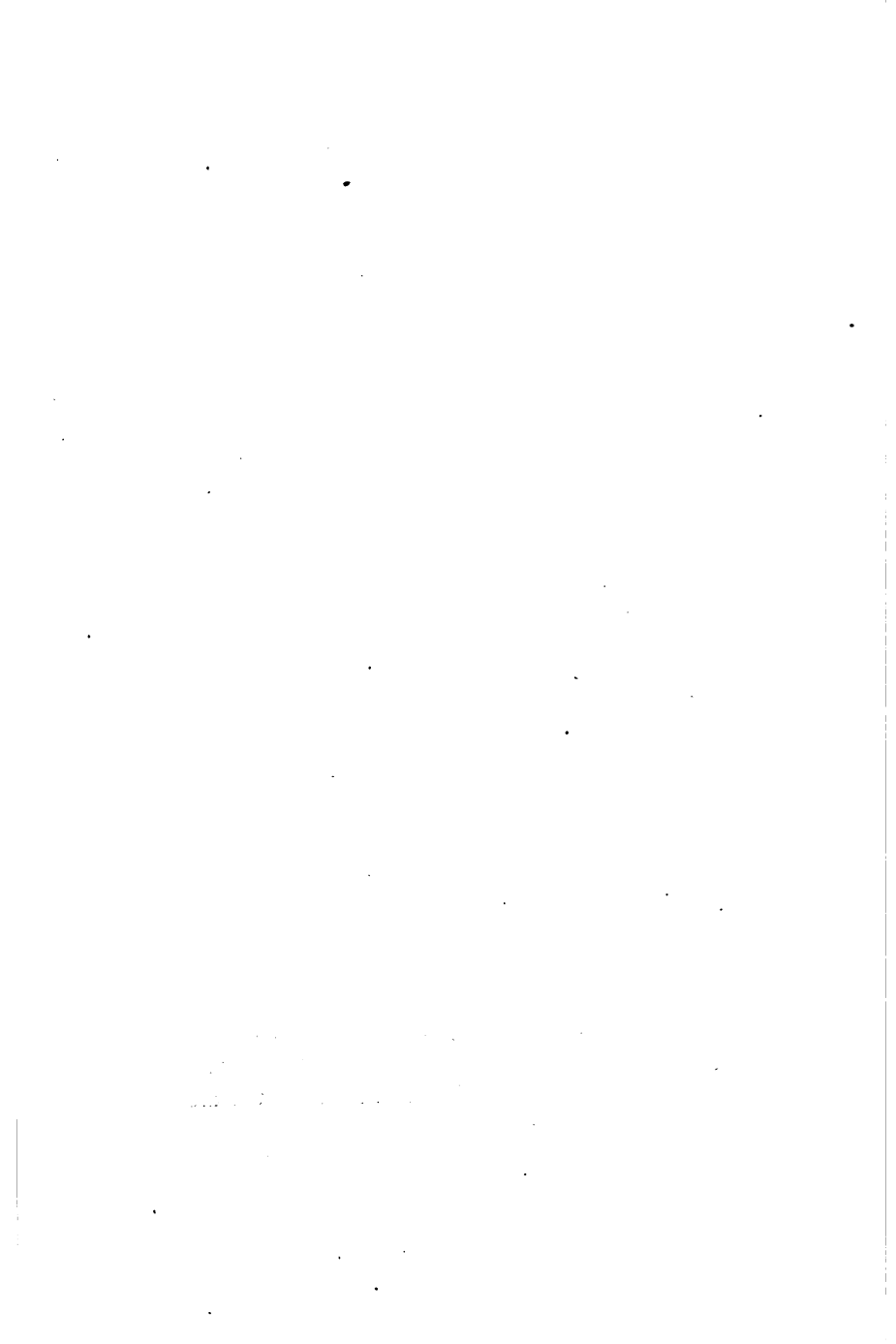
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AUTHOR'S PREFACE

OF the authorities for the history of St. Patrick's Cathedral, the most important are the early charters and papers preserved in the archives. The extant Chapter Acts do not go back further than 1636, but a very valuable collection of miscellaneous documents is preserved in the "*Dignitas Decani*," a vellum book which was compiled in the fifteenth century for record purposes. These sources, along with the manuscripts in the custody of the Archbishop of Dublin, were carefully studied by Mr. Monck Mason, whose "*History of St. Patrick's Cathedral*" (1820) is the most complete work on the subject, and is indispensable to any future historian. It gives much information about the constitutional history of the Cathedral, and deals largely with the privileges of the Dean and Chapter, besides providing biographical notices of all the Deans up to 1819. No less than 220 pages are devoted to the life of Swift. But it is of little use to the student of architecture, as Mr. Mason had no special knowledge of that subject. The succession of dignitaries, prebendaries and other Cathedral officials is best given in Cotton's "*Fasti Ecclesiae Hibernicae*" (vols. ii., v., 1848 and 1878), a work of which a new and revised edition is needed. Of recent years the important historical volumes published under the direction of the Master of the Rolls, in particular the Patent Rolls and the Papal Registers, have furnished much additional early material, and they have been examined for the purposes of this little book. I have had to trespass on the kindness of many friends during its preparation, but I may be permitted to offer special thanks to Sir Thomas Drew, F.S.A., for much information as to the architectural history of the fabric.

J. H. B.



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Photo.

THE NAVE, LOOKING EAST.

G. M. Roche.



THE CATHEDRAL FROM THE SOUTH IN 1739.

From an engraving in Ware's "Antiquities," after a sketch by J. Blamyres.

ST. PATRICK'S CATHEDRAL.

CHAPTER I.

THE HISTORY OF THE CHURCH.

THE existence of St. Patrick has been called in question by some writers, but there is no room for reasonable doubt as to the main facts of his life, although many details must always remain obscure. He was born about the year 372, possibly near Dumbarton on the Clyde, but the place of his birth has not as yet been identified with certainty. Carried captive at an early age by Irish raiders, he served as a slave in co. Antrim for seven years. After his escape he went to Gaul, to return many years later as a missionary to Ireland. He landed on the Wicklow coast, but soon sailed northward as far as Strangford Lough, on his way to the place of his bondage in Antrim. Tara was the scene of his most famous encounter with Paganism, and he proceeded thence to found churches in Meath, Connaught, and Ulster, establishing among others the church of Armagh. Turning southward again, he penetrated through Meath and Kildare as far as Cashel. His death took place, most probably in the year 461, at Saul near Downpatrick.

His *Confession*, and also a letter to a British chieftain called Coroticus, are extant; and a noble hymn or incantation in an archaic form of Irish is attributed to him by tradition.

In the fifth century Dublin was a small village situated beside a ford or bridge of hurdles over the Liffey. Insignificant a place as was Baile-ath-acliath, "the Ford of the Hurdles," a good deal of traffic must have passed through it, for it was on the main road from Meath to Wicklow. We know that St. Patrick founded churches within twenty-five miles of it, in Meath, Wicklow, and Kildare; and it is highly probable that he crossed the Liffey at this point on one of his many journeys. But the earliest explicit statement of a visit of the saint to Dublin is too late to be relied on with confidence. The monk Jocelyn, writing in the twelfth century, tells that Patrick performed notable miracles here, raising from the dead Eochaid and Dublinia, the son and daughter of the "king" of the place. This feat made so deep an impression on the inhabitants that the king and his daughters were forthwith baptized at a well which Jocelyn describes as "St. Patrick's Well, near the city, towards the south." He adds that a church was built hard by. It is obvious that little credit can be given to the particulars of this marvellous tale. Not to dwell on other points, the name "Dublinia" for the king's daughter is clearly due to an attempt to explain the name "Dublin" by one who was ignorant of its true etymology (*Duibh-linn* = Black Pool). But that local tradition in the twelfth century associated the name of St. Patrick with a church beside a sacred well is quite certain; and it is to be borne in mind that in Celtic times churches were never dedicated to non-Scriptural saints except in the case of the actual founders. There is thus a *prima facie* presumption that St. Patrick visited Dublin,¹ although early documentary evidence is not forthcoming.

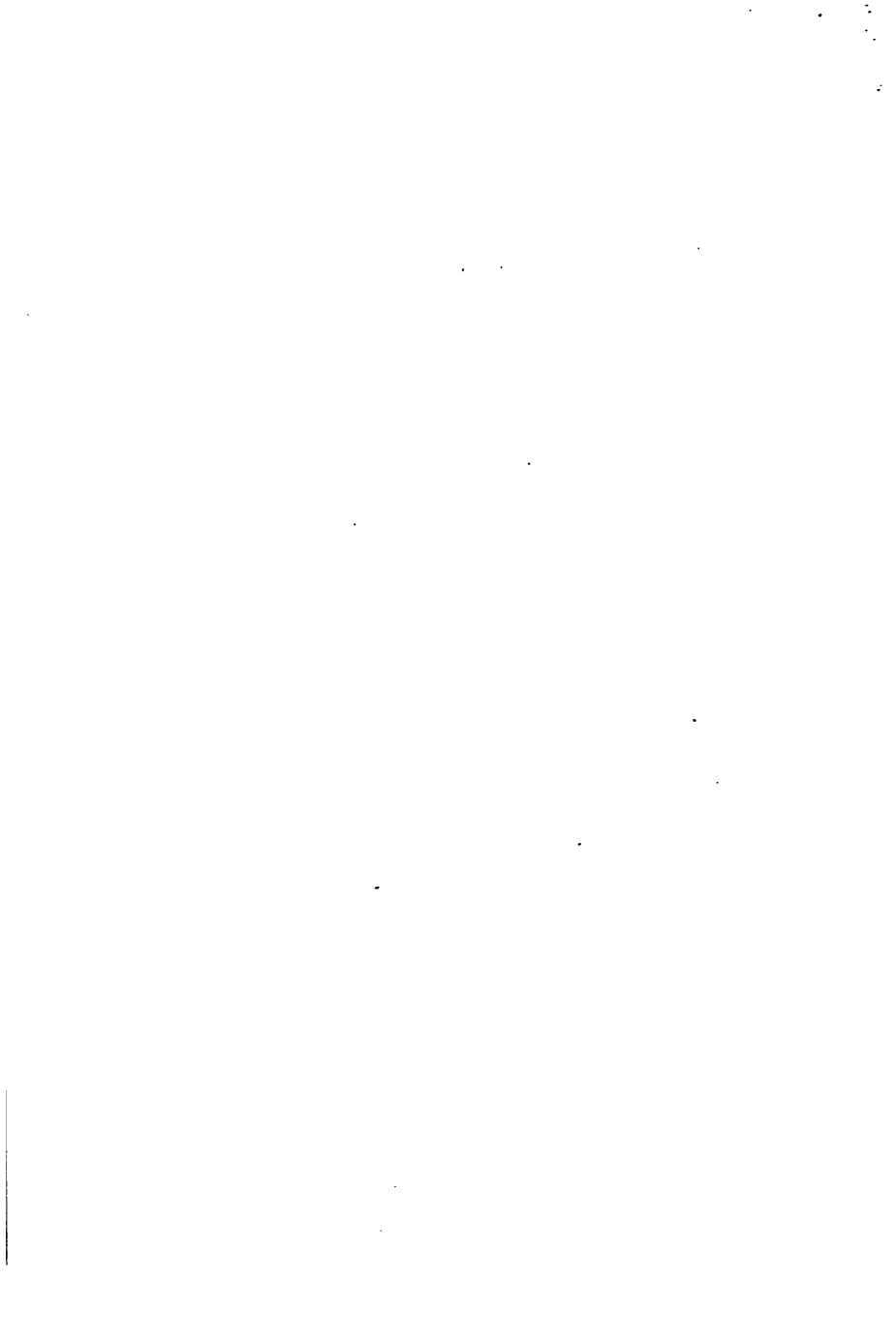
The memory of "St. Patrick's Well" lives in the locality to the present day, and its exact site has been determined to a high degree of probability. In the year 1509 John Andowe, the Proctor of the Economy, describes the house of the Prebendary of Howth as situated "juxta fontem S. Patricii." Again,

¹ The thirteenth century homily in the "Lebar Brecc" also mentions a visit of St. Patrick to Dublin (W. Stokes, "Tripartite Life of St. Patrick," ii., 466).

² The original document is printed in Monck Mason's "History of St. Patrick's Cathedral," Appendix, No. XVII.



THE WEST FRONT IN 1795.
From Malton's "Dublin."



Ussher, writing in 1634, quotes Jocelyn's story, and says that the well had been seen by himself "in St. Patrick's Close, not far from the Bell Tower, lately inclosed by private houses and choked up."¹ In the eighteenth century Dr. John Lyon noted that the well had been situated "in the outer court of the Archdeacon of Glendaloch's cloister." And lastly, Malton in his illustrated account of

Dublin, published in 1795, states that "under the stall contiguous to the ruin [shown to the north of the tower in the illustration on page 5] is the Well of St. Patrick . . . where he baptized the people on his first coming to Dublin." Putting together these scattered notices, Sir Thomas Drew, the cathedral architect, marked in 1890 on his map of the precincts the spot where any trace of the well might be looked for;² and when excavations were made there in 1901, a granite stone marked with an ancient Celtic cross was found. There is no reason-



THE CROSS WHICH MARKED THE SITE OF
ST. PATRICK'S WELL.

able cause for doubting that this stone (now preserved at the north-west corner of the nave), originally stood over St. Patrick's Well, and that it dates from the ninth or tenth century at latest.

We know nothing with certainty of St. Patrick's Church until the year 1178, at which date one Edan, "Presbyter of St. Patrick's," was a subscribing witness to Archbishop Laurence O'Toole's charter to Christ Church Cathedral. In the next year, 1179, a Bull of Pope Alexander III. addressed to the same pre-

¹ "Brit. Eccl. Ant.," c. xviii. ("Works," vol. vi., p. 424).

² See Plan, p. 27.

late; expressly mentions among the Dublin churches "Ecclesia S. Patricii in Insula."¹ This is all that we know of the old parish church. Were we able to trust Hector Boece, the Scottish historian, we should, indeed, have an earlier notice. Writing *circa* 1500, he tells that Gregory, King of Scotland, in an expedition to Dublin about the year 890, "ad Divi Patricii templum voti numine adequitavit." But Boece is not a writer upon whom reliance can be placed in the absence of corroborative evidence, although this statement may be true, and was accepted as such by Holinshed and other Scottish historians.

In the year 1191 St. Patrick's was raised to the status of a collegiate church by John Comyn, the first Anglo-Norman Archbishop of Dublin. His palace was situated beside the Danish Priory of the Holy Trinity (Christ Church, founded in 1038), which lay within the city; and the archbishop was thus unable to exercise civil jurisdiction within the precincts. This restriction was intolerable to him, and accordingly he determined to build a palace and to establish a great collegiate church outside the city walls, where he was lord of the soil. St. Patrick's de Insula was fixed on as the site of the new establishment, and—according to one tradition—the ancient "wooden" church having been rebuilt "in hewn stone, in the form of a cross, right goodly to be seen with fair embowed works, fine pavements, and an arched roof overhead of stonework"² was solemnly dedicated to "God, our Blessed Lady Mary and St. Patrick"³ on St. Patrick's Day (March 17th), 1191.

Thirteen prebendaries were established in the church, and they were provided for by the gift of lands belonging to the archiepiscopal estates, and by the revenues of churches which had, for the most part, been recently attached to the see of Dublin on their severance from Glendalough. The prebendaries were given many privileges, among which was exemption from the archdeacon's jurisdiction, and they were encouraged to devote themselves to study. This charter was confirmed by a Bull of Pope Celestine III. In a subsequent ordinance⁴ Comyn gave

¹ The church was said to be *in insula*, because it was situated between the two branches of the Poddle River, which now runs underground.

² Isaac Butler's MS. (*circa* 1765) now in the cathedral archives; see p. 9 below.

³ Dudley Loftus MS. "Annals of Ireland."

⁴ These charters are printed in the Appendix to Mason's "St. Patrick's."

liberties to the prebendaries similar to those enjoyed by the secular canons of Salisbury.

Comyn's successor in the see of Dublin was Henry, commonly called Henri de Loundres, who had previously held many ecclesiastical preferments in England. In the year 1213 he granted a new charter to St. Patrick's Collegiate Church, whereby it was raised to the status of a cathedral. It has been suggested¹ that former controversies with monastic chapters had inspired him with distrust of establishments on a monastic basis, like that of Christ Church, and that he was desirous to have a cathedral chapter which should not be entirely hostile to his jurisdiction. However that may be, Archbishop Henry's charter gave large privileges to the Canons of St. Patrick's, and it has always been appealed to as the Magna Charta of their rights. In drafting the constitution of the cathedral, he took Salisbury as his model,² and established four dignitaries, the dean, precentor, chancellor, and treasurer, providing suitable prebends for their maintenance.

Comyn's great design, as has been said, was to build a Collegiate Church of St. Patrick, to take the place of the old parish church. The existing cathedral is clearly, however, a quarter of a century later than Comyn's time. It is pure Early English work, and could not be dated so far back as 1191. There are slight indications indeed of older work in the under architecture of the two western bays of the south aisle of the nave; and it is a plausible suggestion (due to Sir Thomas Drew) that the arches of this chamber formed part of the gateway into Comyn's church. However that may be, the first authentic record we have of building operations dates from April 3rd, 1225, on which day a Protection "was issued for four years for the preachers of the fabric of the church of St. Patrick's, Dublin, going through Ireland to beg alms for that fabric."³ It seems that Comyn formed a project for a great church and possibly began to carry it out, but that the existing building was erected in the next generation. The example of Salisbury, built in the purest Early English style, must have been present to the minds of the architects of

¹ See Stokes, "Ireland and the Anglo-Norman Church," p. 271.

² He was present at the consecration of Salisbury Cathedral in 1225. See p. 69 below.

³ "Patent Rolls."

St. Patrick's, the connection between the two foundations being so close and intimate.'

The existing building, then, may confidently be ascribed to the years 1220 to 1260; and the elevation of St. Patrick's to the dignity of a cathedral by Archbishop Henry must have stimulated the progress of the work. The design is one of perfect symmetry and simplicity, being that of a Latin cross of beautiful proportions. The church consists of a nave, choir, and transepts, all of which have aisles, together with a Lady Chapel. The existence of an altar of St. Mary appears in records of the years 1235 and 1240; but the tradition² that the present Lady Chapel is due, so far as its plan is concerned, to Archbishop Fulk de Saundford, and was finished about 1270, is probably true.

The site is so extraordinarily unsuitable for a great building that the choice of it calls for explanation. The thirteenth century builders were men who thoroughly understood their business; and it is safe to say that they would not have dreamed of building upon the marshes of the Poddle River, on which St. Patrick's stands, had they been given a choice. All through its history³ the lack of a crypt (impossible in such a situation), and the moist lay of the foundations through which springs perpetually flow, have been injurious to the fabric. We have in the

¹ See p. 69.

² Recorded by Ware in his "Antiquities."

³ It is worth while to mention some of the numerous notices of inundations, always dangerous and sometimes disastrous, which are to be found in the cathedral records. In 1437 a commission was appointed to inquire into the obstruction of the water coming near the cathedral. In 1493, on the representation by the Dean and Chapter of the damage which was being done by the overflow of the Poddle River, Parliament enacted that the inhabitants of the precincts were to be held responsible for keeping the drains clear. In 1664 the aid of Parliament was again invoked. In 1687 the whole city suffered from an inundation, and the water rose above "the desks" in the cathedral. In 1701 boats plied in the adjoining streets. In 1744 the Chapter were obliged to ask for the use of the sister Cathedral of Christ Church for their Lenten services, as St. Patrick's was "dangerous to assemble in from the late floods." In 1762 there were five feet of water in the choir; and there was trouble again in 1778, in 1791 and in 1795. It was said, indeed, that within the last half of the eighteenth century there were five great inundations "all of which took place on a Saturday." Similar floodings occurred from time to time during the nineteenth century. At the present day the level of the water is only $7\frac{1}{2}$ feet below the floor of the nave, although much has been done to provide an effective system of drainage.

adoption of this site another argument, if such is needed, establishing the belief of Dublin at the beginning of the thirteenth century, that the "island" of the Poddle River was a place of peculiar sanctity and worthy of special veneration in virtue of its association with the name of Patrick.

The history of the cathedral fabric since the thirteenth century is not easy to write in detail; but we have sufficient material to assure us that the building as it now stands, although it has undergone more than one "restoration," presents all the main features of the original design.

In 1316 the spire was blown down by a violent storm, and in the same year the church was set on fire by the citizens, who hoped by burning the suburbs to check the approach of Edward Bruce, brother to King Robert Bruce, whose army lay encamped as near as Castleknock. On this occasion the cathedral was robbed of many of its treasures by thieves, who took advantage of the panic and confusion. It does not appear, however, that any irreparable damage was done.

A more serious fire broke out in 1362 (as tradition says, "by negligence of John the Sexton,") by which the north-west end of the nave was burnt. There is extant a Petition to the Pope from Thomas Minot, Archbishop of Dublin, of date 1363, "for relaxation of seven years and seven quadragene of enjoined penance to those who lend a helping hand to the repair of the Church of St. Patrick, Dublin, which by negligence and fire has so greatly suffered that the tower and bells are destroyed."¹ The damage was made good by the exertions of the Archbishop, who employed "sixty idle and straggling fellows to assist in repairing the church and rebuilding the steeple." The four western bays in the north aisle of the nave, which are loftier and wider than the rest (for what reason cannot now be determined), were built about this time.² Minot's great work, however, was the construction of the noble tower, which is fully described in the next chapter.

We have little account of the condition of the building during the fifteenth century, and we must pass on to the Reformation period. By an order from Thomas Cromwell (to which the Dean and Chapter strongly objected), the images of saints

¹ The belated answer to this Petition will be found in the "Papal Letters" of 8 Kal. Jan., 1394.

² See p. 42.

in the niches in the choir were demolished in the year 1537. We know that an image of St. Patrick was standing in the nave



THE WEST FRONT IN 1733.

From an unpublished sketch by Blamyres.

in 1514, for Dean Alleyne's will directed that he should be buried "ante pedes ymaginis S. Patricii, quae stat in navi . . . ante sive juxta columpnam borealem solii sancte crucis sive crucifixi

ibidem." It was part of the policy of Henry VIII. to confiscate cathedral revenues whenever possible, and accordingly St. Patrick's with all its privileges was given up to his commissioners. The dean of the day, Bassenet, actually imprisoned his chapter until they gave their consent to the surrender of their cathedral. Swift has characteristically written across an old lease (now in the archives), issued in the name of one Bassenet, that he "was kin to the scoundrel who surrendered the deanery to that beast Henry VIII."¹ In pursuance of his father's schemes, Edward VI. issued letters patent reducing the cathedral to the status of a parish church,² and directing that part of the building should be used for a court house. Orders were given in 1559 "to new paint the walls, and instead of pictures and popish fancies to place passages or texts of Scripture on the walls."

The Palace of St. Sepulchre was handed over to the Lord Deputy as his place of residence, and the Deanery house was given to the Archbishop. The Vicar's Hall became a grammar school, and that of the minor canons was fitted up as an almshouse.³ On the accession of Mary, however, the spoliation of Henry and Edward was redressed, and the cathedral was restored (by the Charter of Philip and Mary of 1555) to all its ancient dignity and privilege.⁴ Meantime the building had suffered much. About 1544 the great stone roof of the nave had fallen in at its western end and destroyed many ancient monuments. It is recorded that the first public clock put up in Dublin was erected in "St. Patrick's steeple" in the year 1560, and that the citizens were greatly pleased with it.

The next notice we have of the building dates from 1606, when Ussher, writing to Camden, mentions the tiled pavement

¹ See p. 83. Such misappropriation of cathedral property always excited Swift's indignation. Across a shameful lease of the manor of Colemine he wrote that it was "made by that rascal Dean Jones, and the knaves or fools, his chapter."

² The best of the church "plate, ornaments, and jewels" were ordered to be transferred to Christ Church Cathedral, and by an order of the Privy Council of date, Jan. 6th, 1549, the Dean was directed "to deliver to Mr. Agard 1,000 ounces of plate, of crosses and such like, for the mint."

³ See p. 29.

⁴ The full statement of the repairs and of the moneys then expended on church furniture (about £370) is preserved in the archives, and is printed in Mason's "St. Patrick's," p. xxxii.

and stone roof.¹ The cathedral was used for all sorts of purposes at this period. In 1626 Viscount Falkland, then Lord Deputy, "held a convention of the nobility and gentry . . . at St. Patrick's Cathedral in order to consider by what means they might raise 500 horse and 5,000 foot in order to protect the kingdom against invasion and rebellion; but the Popish party, insisting upon terms disagreeable and detrimental to the Protestant interest, a stop was put to their proceedings and nothing was done."

A letter² written in 1633 by Richard Boyle, Earl of Cork, to Archbishop Laud in reference to the monument³ which he had recently set up to his wife's memory, gives us some interesting information as to the state of the fabric. It appears that the Lady Chapel was in ruins, and that a lath-and-plaster partition wall, on which were inscribed the Ten Commandments, had closed the arch at the east end of the choir. The holy table stood several feet to the west of this, and the memory of the position of the high altar in pre-Reformation times had almost died out. "The earthen floor at the upper end of the chancel was often overflown" when the inundations took place, to which the cathedral had been subject for centuries.⁴ Boyle erected his great monument where the partition wall had been, and placed in front of it a screen or "grating." He also paved the floor of the sacarium, and raised it three steps higher than it had been before. He says nothing about the condition of the nave, but it is probable that the roof at the west end had not been thoroughly restored.

A contemporary description of the cathedral in 1635 may next be quoted: "It is in the best repaire and the most neatly whited and kept of any church I have seen in Scotland or Ireland, especially the Chauncel, wherein itt is curiously and very artificially arched and whited overhead; the bodye of the Church is a strong auntient structure, wherein are great and strong pillars, but this is not floored overhead. This structure affoards two parrish Churches, under one rooffe, in either of which there is a sermon every Sabbath; in a corner, a small part of the middle isle, there is a prettie neate convenient place framed wherein there is a sermon every sabbaoth at 10 hour, and this

¹ Ussher's "Works," xv. p. 12.

² This letter is printed in Prynne's "Canterburie's Doome," p. 83.

³ See p. 47.

⁴ See p. 10.

though it be very little and narrow, yett it is sufficiently enlarged to receave a great congregation, by reason of capacious galleries round about, wherein are abundance of seates placed one above another, with great advantage of roome; there is also at one houre a sermon in the quire."¹

"The prettie neate convenient place" mentioned by this writer, was the north transept, which was used as the parish church of St. Nicholas Without.² During the episcopate of Alexander de Bicknor (1317-1349), the old city parish of St. Nicholas was extended *without* the city so as to include the liberties of St. Sepulchre and of the Deanery of St. Patrick's; and the north transept of the cathedral was screened off as a parish church for the use of the residents, the Dean and Chapter reserving the patronage of both the churches dedicated to St. Nicholas. St. Nicholas Without is described in the "*Reperitorium Viride*" of Archbishop Alan (1532) as "*intra navem ecclesiæ cathedralis S. Patricii in suburbiis.*" This church was in use as a place of worship down to the nineteenth century, and it is recorded in 1765³ that in addition to the Sunday service at ten and the monthly communion, matins were said in it daily at six o'clock. The transept fell into ruins at the end of the eighteenth century (1784) and remained so for some time, but it was rebuilt as a parish church, although with no regard to the design of the cathedral, during the episcopate of Archbishop Magee, about 1822. It was rehandled by the Ecclesiastical Commissioners in 1835, and was in use up to 1861, when the parish of St. Nicholas Without was united to that of St. Luke.

All the extant accounts show that the dignity of the interior must have been much impaired in the sixteenth century by unsightly walls and partitions. The ancient rood screen⁴ over which the organ was placed⁵ stood in the western arch of the crossing, and thus the choir at this time and for two centuries afterwards was larger than at present by the whole length of the

¹ Quoted in Mason's "St. Patrick's," p. 7.

² St. Nicholas of Myra was the patron saint of sailors. The church of St. Nicholas Within in Nicholas Street was used for divine service until 1835, when it was unroofed and partly taken down by the Ecclesiastical Commissioners.

³ Isaac Butler's MS.

⁴ It had a fine groined doorway, which has, of course, now disappeared.

⁵ See p. 19.

crossing, equal to two bays of the nave. Matters were not improved during the time of the Commonwealth, we may be sure.

After the Restoration in 1660 great efforts were made to repair the fabric. The terms of an appeal to the citizens issued by some Dublin people are significant. "With doleful regret," they say, "we look upon the decayed and ruinous state of the ancient and once most famous and beautiful church of St. Patrick, occasioned by the sacrilege and impiety of these later times." In February, 1668, as the roof was in danger of falling, it was taken down and the organs removed. In 1671 the nave roof was completed, the son of the great Strafford contributing forty tons of timber from "his wood at Shillelagh." Buttresses were erected, four on the north side and five on the south. Probably it was at this time that the ugly Perpendicular window at the west end was put up, which lasted until 1830.¹ In 1681 a stone roof "painted of an azure colour and inlaid with stars of gold" was built over the choir, which was fitted in 1685 "with seats, stalls, and galleries."

We now come to the days of Swift. The chapter minutes show with what anxiety he watched over the fabric of which he was custodian, and reveal a side of his character which has not received full acknowledgement. There has never been a Dean of St. Patrick's who devoted more time and thought to the preservation of the monuments of his cathedral, or who was more desirous to keep alive the memory of its connection with the historic past. But no work of repair of any magnitude was undertaken in his time. Some efforts were made by Dean Corbet towards restoration. A railing (not shown in the illustrations) was put up at the west end in 1758. "In taking down the plaster at the back of the altar in the choir," says the "Dublin Gazette" of December 8th, 1774, "a lofty Gothic arch has been discovered, the recess to which will be ornamented with a splendid glory." The "stone arch over the choir" was declared to be decayed in 1787; and in 1792 the south wall and the roof of the nave were also in a bad condition, the wall being two feet out of the perpendicular. In consequence divine service was temporarily suspended, the roof being propped by wooden supports until the work could be taken in hand.

An exhaustive report by the cathedral architect, Mr. Park, was presented to the Lord Lieutenant in 1805, in which it was

¹ See p. 22.



THE CATHEDRAL FROM THE NORTH-EAST IN 1814.
From Whitelaw's "History of Dublin."

represented that even for temporary repairs a sum of £16,000 would be necessary. As has been said, the south wall was defective; the nave needed a new roof; so did the north transept or Church of St. Nicholas Without, which was indeed in ruins; the south transept, used as the Chapter House, was in a tottering condition. In truth, it seems that no part of the building was protected from the weather except the choir. No grant of public funds could be procured, and the Chapter's best efforts only availed to rebuild the roof of the nave, which had been supported by scaffolding for a quarter of a century, and to repair the roof of the choir. As to this last, the stone roof of 1681 had to be taken down, as it was feared that the piers were not strong enough to support it,¹ and it was replaced by a groined ceiling of stucco. It is recorded, that in the year 1818 there was "an altarpiece representing a curtain behind a handsome Gothic arch, and presenting a glory to the view."² There was a movable pulpit, which used to be wheeled into the centre of the choir when a sermon was to be preached.³ Little was done, however, to preserve the building from ruin, during the first forty years of the nineteenth century. Archbishop Magee caused huge galleries to be put up against the walls separating the nave from the north transept, which considerably weakened the great piers; and the galleries in the choir were equally unsightly and equally detrimental to the stability of the fabric. Dean Dawson did good service in repairing the tower, and he also rebuilt the Perpendicular west window, but he was unable to find funds for more thorough restoration.

Dean Pakenham made a great effort in the years 1845-1852 to restore his Cathedral to a decent condition. He described its state in the following terms:⁴ "At the east and south of the choir, where the graveyard lies . . . the ground was raised from five to eleven feet, which conducted a most offensive damp into the Cathedral." He lowered the floor to its original level, "thereby discovering the bases of the pillars which had been hidden for centuries. . . . All the arches in the choir were entirely closed, and four in the other parts of the building.

¹ Whitelaw's "History of Dublin," p. 483.

² This was said to have been designed by Sir John Stevenson, when a youth.

³ "The Ecclesiologist" for 1862, p. 252.

⁴ In a letter to "The Ecclesiologist," February, 1850, p. 326.



THE CHOIR, LOOKING WEST, IN 1817.

From Mason's "St. Patrick's."



Monuments filled some, and galleries cut across others, for the support of which the capitals of the pillars were cut away to let



THE WEST END OF THE NAVE IN 1828.

From a sketch by R. O'C. Nevenham.

in joists. . . . The lower windows of the choir were of all sorts of shapes and heights." In a report on the building, issued in

1845, he explained that the floor of the nave was at least three feet above its original level ; that the western wall of the south transept "is rent from the roof to the ground, and is now supported almost entirely by flying buttresses, erected in the sixteenth century, which are themselves by no means safe." The Dean did much to remedy this state of things, and although most of his work was only useful as a temporary measure, it served to keep the building from falling to pieces. The restoration of the Lady Chapel, which is due to him, is described in Chapter III.

Lack of means prevented Dean Pakenham from prosecuting his designs (for the great famine of 1846 diverted to other objects the generosity of those who could have helped him), and it was not until 1864 that the Cathedral was restored to anything like its original appearance. Through the princely generosity of Sir Benjamin Lee Guinness, a complete restoration of the fabric was effected. He took down and rebuilt five bays of the south aisle of the nave, the roof being shored up meanwhile. The south wall was rebuilt of Irish granite. In the nave the bays of the original triforium had disappeared, and they also were rebuilt. The clerestory throughout was refaced, except on the north side of the choir and at the east end ; the west clerestory of the south transept was rebuilt. The south front of the south transept was renewed. The nave roof was restored.¹ Two flying buttresses were added at the north side of the nave, between which a porch was constructed. The porch at the south-west corner was also added. The north transept (which had been used as a parish church) was rebuilt. The disfiguring screens and chambers which had been erected in the Cathedral were taken down ; and the building resumed its cruciform shape, which had not been apparent to the worshippers for many generations. Dean Dawson's Perpendicular window at the west end was replaced by a three light Early English window.² The interior was throughout beautified, and fitted up for service. Had it not been for the public spirit of Sir Benjamin Guinness,

¹ See p. 43.

² Originally, the nave roof seems to have been considerably higher than it is at present, as is evidenced by a great Early English moulded arch still visible in the west gable. The original Early English window was higher than the Perpendicular window erected in the seventeenth century, and still higher than the present triplet.

St. Patrick's Cathedral would not be standing to-day ; and the Church of Ireland owes him an abiding debt of gratitude for the preservation of one of the most splendid of her ancient temples.

Since 1865 the sons of this benefactor, Lord Ardilaun and Lord Iveagh, have done much to maintain and preserve the fabric ; and within the last few years Lord Iveagh has borne the great cost of a very complete and careful restoration of the choir, thus extending his father's designs. A beautiful stone roof has taken the place of the lath-and-plaster ceiling of the choir, and a fine organ chamber has been added at the triforium level on the north side. This work was carried out by the highly competent firm of Messrs. Thompson, of Peterborough, acting under the Cathedral architect, Sir Thomas Drew. A fuller description of the main features of the interior as restored by Sir Benjamin Guinness and Lord Iveagh will be given in Chapter III.

This brief sketch of the history of the fabric since the year 1191 shows that, while the building has suffered from the ravages of time and from the neglect of its custodians more seriously than most great churches have suffered, yet enough remains of the old work to show that the present Cathedral faithfully preserves the main features which it exhibited in the thirteenth century.



THE CATHEDRAL FROM THE NORTH-EAST IN 1837, SHOWING CANON STREET.
From a sketch by R. King.



THE PALACE OF ST. SEPULCHRE.

From a drawing by G. Berenger, "Hibernian Magazine," 1771.

CHAPTER II.

THE EXTERIOR AND THE PRECINCTS.

ARCHBISHOP COMYN was fond of building, and he chose an excellent site for his new Palace of St. Sepulchre, on see lands to the north of the church, the name being suggested by the project of the Crusaders, then on every tongue, for the recovery of the Holy Sepulchre from the Moslems. In 1184 Heraclius, the Patriarch of Jerusalem, visited England to induce Henry II. to embark on this adventurous enterprise,¹ and Comyn may very well have come under his influence. The Archbishop's manor adjoined the city, and took in parts of the old parishes of St. Peter, St. Kevin and St. Nicholas. In 1326 the Palace is said to have contained "a stone hall, badly roofed with shingles and weak, a chamber annexed to the said hall, a kitchen, a chapel badly roofed, valued at nothing because nothing can be received from them, but they need much repair. And there was a certain prison now broken and thrown to the ground." Mr. Berry suggests that the house was probably injured during the frenzy

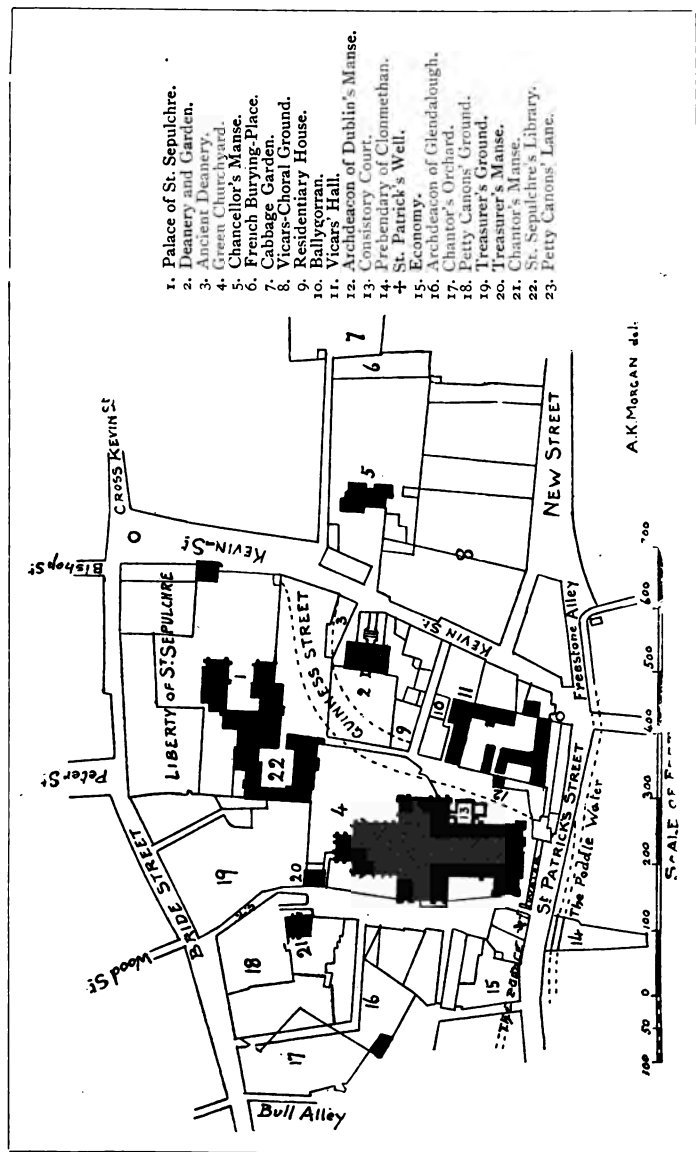
¹ See Stokes, "Ireland and the Anglo-Norman Church," p. 224.

of the suburbs at the time of Bruce's invasion.¹ It remained the home of the Archbishops of Dublin for 600 years; and the independent jurisdiction which Comyn established in "the Archbishop's Liberty" existed in one form or another until the middle of the nineteenth century. The site of the Palace is now occupied by the barracks of the mounted police of the city, having been handed over to the Government in 1806, during the episcopate of Charles Agar, Earl of Normanton.

In ancient times the Archbishop's grounds touched the Dean's garden, for Guinness Street, which intersects Kevin Street just beyond the police barracks, was not made until 1863. We leave the Archbishop's manor and enter the Dean's "Liberty" at this point. Among his other benefactions, Comyn bestowed upon the church a plot of ground surrounding it to the extent of about five and a half acres, and in this small kingdom the Dean of St. Patrick's was supreme. His jurisdiction was recognized many times in Acts of Parliament and Letters Patent, and was considerable in its powers. Not only did the privilege of sanctuary belong to the close, but the goods as well as the persons of law-breakers were secure within the Dean's Liberty, which was independent of the Archbishop as well as of the Sheriff of the county. The Dean and Chapter had their own seneschal, who held courts leet within their manor; and among other privileges which the Dean used to exercise was that of issuing marriage licences to the inhabitants of his Liberty.

Before 1676, as appears from an old lease, the deanery house stood a few feet to the north-east of its present situation. It was rebuilt in 1713 by Dean Stearne, but this house (in which Swift lived) was burnt in 1781, and nothing remains of it except the vaulted kitchens. As the matter has been disputed, it may be well to add that an examination of Rocque's Survey of 1756 and of other contemporary maps leaves it not doubtful that the present deanery is on the same site as that which Swift's house occupied. The central part of the building was finished by Dean Cradock in 1782, the wings at either end having been added in 1890 and 1902. It contains some portraits of former deans, of which the most interesting is a full-length picture of Swift, painted for the Chapter by Bindon in 1739; there is also on the staircase a fine picture of the Marquess of Buckingham who,

¹ "Register of Wills in the Diocese of Dublin," by H. F. Berry, p. 204.



THE ANCIENT PRECINCTS, FROM A PLAN BY SIR THOMAS DREW, F.S.A.

as Lord-Lieutenant of Ireland, was the first Grand Master of the Order of St. Patrick (1783).

Comyn was anxious that his prebendaries should build houses for themselves, and we know the situation of the more important of these. The Chancellor's manse lay to the south of the deanery, and is described in 1546 as being "without the precincts and in the parish of St. Kevin." The site was to the west of the squalid alley now known as Cathedral Lane.

A little further up this lane we come to the "French Burying-Ground," assigned in the seventeenth century to the Huguenot congregation which used to worship in the Lady Chapel.¹ This has been closed since 1858. It was formerly a portion of another burying-ground hard by, known as "The Cabbage Garden," a plot of land which was set apart² by the Dean and Chapter in 1666 for the purposes of a cemetery for the inhabitants of the Close and of St. Nicholas Without, as the Green Churchyard had become overcrowded. A field, still further to the south, which used to form part of the Economy estate, was attached to the deanery in 1721,³ and in it Dean Swift laid out the garden which he called "Naboth's Vineyard." The wall of it still exists in the grounds of the Meath Hospital. The portion of the deanery property surrendered to the Economy estate in exchange for Naboth's Vineyard lay at the west side of the deanery garden, and upon it stood what was known as the Residentiary House, which seems to have been occupied in ancient times by the officiating prebendaries during their turn of duty. It was leased to the verger at the end of the seventeenth century, on the condition that he provided accommodation on the second floor for the canon in residence.

Passing by Chapter Lane, formerly called Mitre Alley, we note that the ground lying between the South Close and Kevin Street formerly belonged to the vicars-choral, whose property extended as far southward as St. Kevin's glebe. Here the Vicars' College stood, with their hall and out-offices, known by the

¹ See p. 55.

² It was consecrated by Archbishop Margetson in 1668; the order of the consecration is still extant (Trinity College MSS., No. 647). The popular tradition that the name, the "*Cabbage Garden*" (which sufficiently explains itself), is a corruption of "the *Capuchins*' Garden" is a fiction, and without foundation.

³ The lease, to which the name of Esther Johnson (Stella) is signed as a witness, is now in the Cathedral archives.

curious name of Ballygorran. During the days of Edward VI. the hall was used as a school, but it was restored to the vicars by the charter of Philip and Mary. The last vestiges of this building did not disappear until 1889. The sexton's house, on the vicars' ground, was built in 1712 as "a school for 20 poor boys." Between it and the present school-house for the choristers, which stands on the Archdeacon of Dublin's portion (adjoining the vicars-choral ground), an almshouse was erected by Swift. The Mission House also stands on what was the Archdeacon's land. It is possible that originally there were cloisters surrounding this area on the east side (occupying the space now taken up by Chapter Lane) and on the south. There seems also to have been a gate with a tower, called "Castleragge," on the boundary of the precincts at the south side.

The south-east portion of the churchyard is still called the Vicars' Bawn, and may at some time have been appropriated to that body. It was formerly known as "The Green Churchyard," and was opened in the fourteenth century, when the ancient burying ground near the tower was closed.

When we are standing on the vicars' ground we are opposite the south transept of the Cathedral. The south window of this transept was originally of three lights (as it is now), but it was blown in about 1795, and a wretched debased window of smaller dimensions was substituted for it. This remained until 1863, when Sir Benjamin Guinness erected the present window after the old design. Formerly a gate, called St. Paul's Gate, was placed at the south-west angle of the transept, and admitted to its western aisle, St. Paul's Chapel being in the eastern aisle. During part of the nineteenth century a wall extended southward from the east side of this gate, separating the vicars' ground from that of the Archdeacon of Dublin.

An interesting architectural feature of St. Patrick's is the form of the battlement round the roof, a feature which it shares with several other Anglo-Irish churches. At Kildare Cathedral there is a somewhat similar passage between the slope of the roof and the battlements, along which, there as here, it is possible to walk round the church. All the turrets are crowned with a crenellated structure, consisting of two or three steps and ending in an acute point formed by chamfering off the outsides, which gives the effect of an inward slope. One of the original turrets may be seen on the south transept. The genuine Irish



THE CATHEDRAL FROM THE SOUTH, ABOUT 1815.
From Mason's "St. Patrick's."

battlements of the turrets at the west end have at some time had late gables added to their crests.¹ The south-west porch (the usual entrance to the Cathedral) was added by Sir B. L. Guinness,² who also constructed the public road which leads from St. Sepulchre's through the Close. This road was taken out of the Dean's garden. The heads carved as the terminals of the arch over the south-western door represent, on the east side, Dean Pakenham, in whose time the Guinness restoration was begun, and on the west side Primate James Ussher, the greatest scholar that Ireland has produced since the middle ages. He was Chancellor of St. Patrick's at the beginning of the seventeenth century.

It will be apparent to the visitor when he reaches the west end that Patrick Street now stands several feet above its original level, and that this affects the dignity of the Cathedral as viewed from the west. The fact is that the Poddle River flows under the present street, which could not be lowered without uncovering the stream.

The window at the south side of the western wall opens, not into the south aisle as we should expect but, into a small vault where the remains of Dean Keatinge were placed in 1817. It helps to light the baptistery, however, as there is a smaller window inside; it was the work of Sir B. L. Guinness, all trace of the original window having been lost as far back as 1733. The west door was renovated about 1832. The great west window of the original building, as has already been stated (p. 16), was replaced by a Perpendicular window in the seventeenth century, which was restored by Dean Dawson in 1830. The present Early English window with three lights took its place during the Guinness restoration. The carved heads at either side of the door represent Deans Dawson (north) and Verschoyle (south). The arms on the shield next the tower are Dean Dawson's; on the south side are those of the Cathedral.³ The Decorated window at the west end of the north aisle of the nave remains in its original form.

We have now come to the tower. This great work of Archbishop Minot's is unrivalled in Ireland, and unsurpassed as a

¹ See J. H. Parker in "Gentleman's Magazine" for January, 1864.

² His statue, by Foley, stands in the Close, a little to the east of the south-west door.

³ See p. 69.



THE TOWER AND WEST FRONT IN 1792.
From a sketch by Gandon in Grose's "Antiquities."

belfry in the United Kingdom. It stands 147 feet in height from the nave floor to the battlements, and is 39 feet square at the base, with walls 10 feet thick of Irish limestone. No unskilled labourers like those of whom tradition speaks¹ could have executed such solid work, and Minot must have employed as foremen the best masons of his time. The great floors occupying the different stages were of massive Wicklow oak, which remained *in situ* until 1897, when they were replaced by floors of concrete with iron girders. Traces of a porch, which Minot may have intended to be used as a door of entry to the church, may, perhaps, still be discerned in the north wall. The floor on the first stage would have served well as a library. At the next stage is provided the chamber for the ringers, 26 feet square, which was refitted and lined with oak by Lord Iveagh's generosity in 1897. The bells² hang in a chamber two floors above the ringers. The windows in the north side of the tower were probably added in the fifteenth century, and the arms of Archbishop Tregury³ are placed above one of them. All the windows are insignificant, except in the belfry stage, where they are of two lights, transomed with simple tracery. The granite spire (101 feet high) which, although quite incongruous to an architect's eye, is not displeasing in effect, was not built until 1749 after a design furnished by George Semple; the cost being defrayed by a legacy left for that purpose by Bishop Stearne.⁴

Passing by the tower we come to St. Patrick's Gate, and beyond it to the gardens which the public spirit of Lord Iveagh has recently (1903) provided for the poor of the neighbourhood. The area covered by St. Patrick's Park was part of the Dean's Liberty, and in ancient times was appropriated to the use of various Cathedral officials; but for generations it had been occupied by miserable tenement houses, and of late years was reckoned one of the most wretched districts in the city of Dublin. The clearance of this area has been an incalculable benefit to the inhabitants of the Cathedral precincts. Before we leave Patrick Street we note that the ground exactly opposite St. Patrick's Gate was formerly the portion of the Prebendary of Clonmethan (see Plan p. 27), and it remained in his hands up to the nineteenth century.

A few feet to the north of St. Patrick's Gate is the traditional

¹ See p. 11.

² See p. 76.

³ See p. 57.

⁴ See p. 84.

site of St. Patrick's Well, where a remarkable inscribed stone was found in 1901.¹ This end of the park belonged to the Economy Estate, the Archdeacon of Glendalough's ground adjoining it on the east side. Still further east lay the Minor Canons' ground, with their hall; and the Precentor's orchard and manse, close to the place where the gardener's house now stands. The Treasurer's manse lay almost due east of the Cathedral, and opposite the Precentor's; it was occupied by a well-known



THE CATHEDRAL FROM THE NORTH IN 1733.
From an unpublished sketch by J. Blamyres.

antiquary, Dr. John Lyon, in the middle of the eighteenth century, and its ruins were still visible in 1820.

The path eastward through the north Close from St. Patrick's Gate used to be part of Canon Street, now closed in pursuance of the Act of Parliament which gave Lord Iveagh authority to clear the park area. Following it past the Tower, we come to the north porch of the Cathedral. This, like the south-west porch, was added by Sir B. L. Guinness,² as was also the entire north transept. The illustration above shows the north aspect

¹ See p. 7.

² It was much improved in 1903 by Lord Iveagh.



Photo.

THE CATHEDRAL FROM THE NORTH-EAST, SHOWING THE NEW ORGAN CHAMBER.

G. M. Roche



of the building in 1733, when this transept was used as the Parish Church of St. Nicholas Without.¹

In ancient times St. Nicholas Gate was opposite the north-west end of the north transept, where a porch is represented in the illustration, p. 34. This was the ordinary door of entrance for the congregation who worshipped in the Parish Church of St. Nicholas Without. The smaller door at the north-east end led to the Lady Chapel through the east aisle of the transept.

The two buttresses on either side of the north porch, supporting the clerestory wall by flying arches, were added during the restoration of 1863; but the buttresses supporting the choir wall go back to the seventeenth century,² although they have undergone restoration. The buttress next but one to the north transept on the east side was repaired in Dean Pakenham's time, but so imperfectly that it fell in 1882, killing three persons in Canon Street. Some remains may still be seen of the original bases of the outer wall of the north transept, of severe Early English design, which has been copied in all the new work. The bases at the Lady Chapel end are later in character and belong to the Perpendicular period.

The **Organ Chamber**, built in 1901, on the north side of the choir, rising from the triforium level, is a well-conceived addition to the building (see p. 35). It was designed by Sir Thomas Drew, and adds richness to the aspect of the Cathedral viewed from the north-east. Of the Lady Chapel, which was rebuilt about 1850, something will be said in the next chapter. The diagonal flying buttresses at each angle of the choir were rebuilt by Lord Iveagh in 1901, as they were in a dangerous condition. They are necessarily diagonal, as the aisles are brought forward past the end of the choir. The capital mistake made in Dean Pakenham's restoration of the Lady Chapel in 1850 was that soft Caen stone was used, under the erroneous idea that the Cathedral had originally been built with it. The stone which was used by the thirteenth-century builders of St. Patrick's was fine durable stone from the great oolite quarries of Somerset, of which Salisbury and Wells were also built; and much of it still remains sound and good, while the Caen stone has crumbled away within half a century.

As we walk through the Close round the east end we come to the public library of St. Sepulchre, commonly called "Marsh's

¹ See p. 15.

² See p. 16.

Library," in recognition of its foundation and endowment by Archbishop Narcissus Marsh at the beginning of the eighteenth



Photo.

T. Mason.

THE LIBRARY OF ST. SEPULCHRE.

century. There are here about 20,000 printed volumes, mostly theological, including the library of Stillingfleet, Bishop of Wor-

cester, and about two hundred MSS., of which the most notable are the service books and some half-dozen on Irish subjects. Swift's notes on the margins of Clarendon's "History of the Rebellion," and Laud's on a copy of Bellarmine, are often inspected by curious visitors. The stalls for the books remain as they were two hundred years ago, and the interior has a quaint old-world appearance.



Photo.

THE CHOIR AND EAST END.

G. M. Roche.

CHAPTER III.

THE INTERIOR.

THE dimensions of the Cathedral, which is the largest church in Ireland, are as follows: from the west end to the east wall of the Lady Chapel, 300 feet external measurement and 286 feet internal measurement; length of nave, 132 feet 6 inches; width of nave (excluding aisles) and of the choir, 30 feet; length of the choir, 56 feet 6 inches; length of Lady Chapel, 55 feet; breadth of Lady Chapel, 35 feet; across the transepts, 156 feet external measurement and 144 feet internal; height from floor to roof in the nave and choir, 56 feet 3 inches. It is to be borne in mind that the floor of the nave was originally 4 inches lower than the present level. There are 8 bays on each side of the nave, 4 in the choir and 3 in each transept.

We have seen that few of the original architectural details have survived, so far as the exterior of the building is concerned. The interior, sadly neglected as it was for centuries, has fared better, and presents much of interest to the student of architecture. The Early English piers of the nave are octagonal, having eight attached and filleted shafts with carved capitals. Originally these piers had shafts on the cardinal faces only, those on the north and south being the vaulting shafts of the nave and aisle. The four intermediate faces are slightly hollowed to receive the shafts which carry the outer order of the arch mouldings. The piers and arches are built of Somersetshire stone with a core of Irish limestone. The casing of Caen stone was added during the Pakenham and Guinness restorations.¹

The three piers on the north side, nearest the west end, and

¹ Quite recently (in 1903) two piers on the north side have been rebuilt of Portland stone, as they were found to be unstable.

the respond, were built by Archbishop Minot in the fourteenth century, when this part of the church was burnt ; in the arches of these bays Cheshire stone takes the place of the original Somersetshire stone. These arches are wider and higher than



Photo.

T. Mason.

THE NAVE PIERS LOOKING NORTH-WEST.

those next or opposite to them, occasioning a break in the string-course and interfering with the vaulting shafts which have here to spring from corbels in the triforium stage (elsewhere throughout the church they reach the ground). Thus, too, the clerestory windows at this end do not stand centrally over their arches. Before the Guinness restoration they were (unlike the others) of

two lights with a quatrefoil in the head, and had a row of bal flower.¹ These piers are octagons with three shafts, two of which support the inner order of the arch mouldings, the third supporting the aisle groining. These shafts have capitals, and between the capitals the abacus is continued round the piers, forming a support for the shallow arch mouldings above.

The nave roof is a restoration of 1863; the ribs are of good stone, but the vaulting cells are filled in with lath and plaster only, as the old walls were deemed too weak to sustain a greater weight. The wall ribs are trefoiled, inasmuch as if the curves of the springers were continued they would cross the clerestory windows. There is no string-course under these windows, which are single lancets, but their marble shafts are carried down to the great string-course over the arches. The space between the bottom of the windows and this string-course is spanned by a small arch with shallow quatrefoils in the spandrels, which is again subdivided by a marble shaft.

The crossing is ancient, the four beautiful arches and stone roof having been lately repaired, but not altered in any detail. The original groining is only to be seen here, in the north and south aisles of the choir, in the aisles of the south transept, and in part of the south aisle of the nave.

The south transept is one of the most attractive parts of the church. Sir B. L. Guinness restored the roof, following the evidence of the springers, as he did in the nave; but the ancient stone-roofed aisles are still sound. In the eastern aisle the piers are square in section, with a roll moulding at the outer edge reaching to the ground; the arches having flat soffits in the outer part, with an inner order of mouldings resting upon a shaft. The centre bay of the triforium is a round-headed opening (restored in 1902 to its original form of a double arch with central shaft), having a sort of chevron moulding. The walls were stripped of plaster in 1902, and the limestone ashlar, with its warm and rich colour, has a fine effect.

The north transept was rebuilt (on the model of the south transept) in 1863,² except the western aisle, which is a survival

¹ So it is stated in a critical article in the "Ecclesiologist" for 1865, p. 87, ff.; see also illustration, p. 34. The "Dublin Builder" for January and February, 1863, contains an interesting discussion of the restoration then in progress.

² See pp. 15, 22.

of old work. The beautiful staircase—designed in 1901 by Sir Thomas Drew, after the model of a similar structure at Mayence



Photo.

T. Mason.

THE SPIRAL STAIRCASE.

Cathedral—leads to the new organ chamber, which fills three bays of the choir at the triforium level.

The choir, as is fitting, is the finest part of the building. The arches are narrower than those of the nave, and the mouldings

are richer. The piers are octagonal as in the nave, and between the shafts a roll moulding is continued to the ground. The noble groined roof of stone, with its great bosses representing the four evangelic symbols, follows strictly the lines of the ancient wall ribs which survived in 1900; and the graceful Early English arches at the triforium and clerestory levels are of beautiful design. The rich mouldings of the triforium openings rest on detached shafts of Irish limestone, two on each side, with foliated capitals; the central shaft is also of limestone. The triforium is returned across the east end, over a dignified arch, opening into the Lady Chapel. The aumbrey recesses at either side of the sacarium are an interesting feature. The absence of a reredos impoverishes the general appearance of the choir, but there is some compensation in the uninterrupted view of the Lady Chapel which can be had from the nave. In former days the trefoiled niches in the spandrels of the triforium contained figures of saints.¹

The choir aisles retain their ancient vaulting. In the north choir aisle, near the small organ, one of the thirteenth-century shafts has survived intact, base and capital remaining as a model which has been faithfully followed in recent restorations.²

After this hasty general survey, we may return to the south-west porch, and make a more systematic inspection of details. In the **Baptistry**, which is probably the oldest part of the structure,³ and of which the vaulting is of early character, the chief object of interest is the rude stone font.⁴ This used to stand against one of the piers on the north side of the nave; but was removed to its present position in 1863. The ancient tiles in the Baptistry originally formed the pavement of the altar-space in St. Paul's Chapel in the south transept, the ruins of which were uncovered in Dean Pakenham's time. In a case in the Baptistry are shown a few of the ancient charters from the Cathedral archives, one of the year 1219 conferring certain

¹ See p. 12.

² Many of the ancient capitals and bases remain, but in this case both are perfect.

³ See p. 9.

⁴ In ancient times it was often provided in legal documents that payment of debts should be made at "the font in St. Patrick's Church." See the "Fiants" of April 1, 1597.

privileges on the Chapter, and one of King Edward IV. with the royal seal attached, confirming the rights of the Cathedral,



THE BOYLE MONUMENT.

From Mason's "St. Patrick's."

being specially worthy of note. Some interesting seals and some Swift autographs are also exhibited.

As we come into the **nave**, we see the old colours of various Irish regiments hanging on the walls. The west window,¹ by Wailes, of Newcastle, represents various scenes in St. Patrick's life; but the treatment is not bold enough. The great monument against the south wall is "the very famous, sumptuous, glorious tombe" of black marble and alabaster, erected by Richard Boyle,² first Earl of Cork, in 1631, in memory of his second wife. Originally it stood against the east wall of the choir where the high altar used to be, and was built over the family vault, constructed at the same time. Owing to the representations of Laud and Strafford it was removed in 1634, after much controversy, to a place inside the sacarium, against the south wall. Here it remained until 1863 when it was placed in its present position. Boyle never forgave this interference, and it was not the least of the causes which led to Strafford's execution. The inscriptions show that the kneeling figures in the two lowest tiers represent the Earl's children, among whom was the famous Robert Boyle, one of the founders of the Royal Society.³ His effigy is in the central arch in the lowest stage; it is a curious circumstance that it is the only memorial to a man of science in the Cathedral. The recumbent figures in the second tier from the ground are effigies of the Earl and his Countess, Katherine Fenton, daughter of Sir Geoffray Fenton, the Irish Secretary of State. In the third tier the kneeling figures are those of Sir Geoffray and his wife, Alice Weston, whose father, Robert Weston⁴ was Lord Chancellor of Ireland and also—although a layman—Dean of St. Patrick's. The recumbent effigy of Dean Weston occupies the highest tier of the monument. At the top is the family motto of Lord Cork: "God's Providence is our Inheritance." A great many persons are buried in the Boyle vault under the altar, including Michael Boyle, Archbishop of Armagh (1702); but the Earl of Cork himself lies in Youghal parish church, where a handsome monument, not unlike this, was erected to his memory.

In the north-west corner of the nave will be seen the old wooden pulpit which was used in the time of Swift and from which he preached.⁵ The fine statue of Captain Boyd, by Farrell,

¹ See p. 31.

² See p. 14.

³ The description of Robert Boyle as "the father of Pneumatic Philosophy and the brother of the Earl of Cork" is well known.

⁴ See p. 83.

⁵ It is represented in the illustration, p. 19.

with memorial verses by Archbishop Alexander, also deserves notice.

Mention was made in a former chapter¹ of the ancient **Celtic cross** discovered on the reputed site of St. Patrick's well. It is now preserved at the north-west end of the nave, along with some other inscribed stones, which doubtless were taken from the old Celtic cemetery for building purposes by the Anglo-Norman masons of the thirteenth century.

The inscription placed by Swift against the west wall of the **north aisle** records that here the Consistorial Court used to be held in ancient times (there is a record of it as early as 1277); it was removed in 1724 to a building² erected for the purpose against the south wall of the nave and adjoining the south transept, which has now happily disappeared. The glass of the Decorated window at this end of the aisle, in memory of Lord Mayo, who was assassinated in India in 1872, is by Heaton and Butler. It is said that this part of the building was used by King James's soldiers as a stable in 1688, a story which may be true.

Passing by the door into the tower and the Choir Robing-Room, we come to Archbishop Jones's monument, upon which the effigies of the prelate (who was also Lord Chancellor) and of his son, Lord Ranelagh, are represented. It originally stood in the choir; and was restored in the time of Swift.

It is not necessary to describe in detail the modern statues and windows in this aisle, as they explain themselves. The statue of Chief Justice Whiteside is by Bruce Joy, a fine piece of work; and the memorial windows (which are all good) are by Burlison and Grylls, A. Moore, and Heaton and Butler respectively. The monuments of Curran, the orator, of Carolan, the last of the Irish bards, and of Samuel Lover, the song writer and novelist, have each an interest of its own.

The **north transept**,³ contains a good many military memorials, of which the best is a fine piece of sculpture by Farrell representing the storming of the Shōe Dagon Pagoda, Rangoon, on April 14th, 1832. On the north wall of its east aisle, below the memorial to Spray, a notable tenor singer, there is an interesting monument erected early in the seventeenth century to the memory of Dame Mary St. Leger, with a quaint inscription

¹ See p. 7.

² See illustrations, pp. 3, 30.

³ See p. 43.

setting forth the names of her four husbands, and her death at the age of thirty-seven. The inscription runs as follows: "Heare lieth bvried y^e bodie of Dame Mary Sent Leger, late wife to S^r



Photo.

G. M. Roche.

THE NORTH AISLE, LOOKING WEST.

Anthony Sentleger, Knyght, M^r of y^e Rolls and of his Ma^{ties} privie Covnsell of estate in the realm of Ireland, daughter to Francis Southwell of Wyndham Hall in Norfolk, Esqvire, first married Tho. Sidney of Wyken in y^e said Covntie, Esqvire, by

whom shee had issue 3 daughters, Eleanor who died yonge; Anne w^{ch} died 3^d of October 1602, and is heare likewise bvyried; and Thomazin married to S^r W^m Godolphin, knyght, after y^e said Dame Mary was married to Nicholas Gorge of London, Esquire, by whom shee had no issve; And to her third husband shee married S^r Conyers Clyfford of Bobbinge-court in Kent, Knyght, Governor of Connagh & of y^e privie Covnsell of estate in this Realme, by whom shee had issve two sonnes and a daughter, Henry and Coyniers, now livinge, Francis the daughter died yonge, lastly shee married y^e said Sir Anth^y. Sentleger by whom she had issue, Anthony and Francis, a daughter who died fower dayes after her byrth, and of whom y^e said Dame Mary died in childbed y^e 19 day of December 1603, being 37 yeares of age, whose sovlē (noe dovt) resteth in all joyfull blessednes in y^e heavens w^t her Saviore Jesus Christe whose trve and faithfvll servant shee lived and dyed." The blazon sculptured on the monument is: "Qy 1 & 4 azure, fretty argent, a chief or; 2 & 3 argent, 3 barnacles tied, gules: impaling argent 3 cinquefoils gules."

We have already noted the spiral staircase, leading to the organ chamber; and we shall therefore go into **the choir**, to look at the banners of former knights of St. Patrick which still hang there, although the order was dissociated from the church in 1871. The escutcheons of the knights since the foundation of the order in 1781 (as well as the titles of the Prebendaries) are blazoned on the back of the stalls; and, with the banners and insignia, give colour and variety to the choir.

The Dean, Precentor, Chancellor and Treasurer, being the "pillars of the choir," according to the old Sarum tradition, have their stalls at the four corners, the Dean's "Stall of Honour" being at the south-west. Above it and also above the Precentor's, there is a representation of a crescent and a star, which has an interesting history. Richard I., to commemorate his victory over the Turks, had assumed as his badge a blazing star (the Star of Bethlehem) issuing from between the horns of a crescent. This was adopted by King John, who was in Ireland in 1210, and was a considerable benefactor to St. Patrick's when it was given cathedral rank. Accordingly this device was placed, of old, on the piers at the east side of the crossing; and it was preserved in the Guinness restoration. For the same reason, a king's head (that of John) is carved as the south terminal of the

arch at the east end of the choir, the head of Archbishop Henry of London being the north terminal.



Photo.

G. M. Roche.

THE CHOIR AND NAVE FROM THE EAST END.

Over the Loftus vault, at the south-east end of the choir, hang the Loftus device of a boar's head, the cannon-ball which

killed Lord Lisburn (one of the Loftus family) at the siege of Limerick, and his spurs.

The dignified quintuplet of windows over the east arch represents St. Patrick, St. Columba and St. Brigid, the "Trias Thaumaturga" of Ireland, with allegorical figures at each side; they were erected by Lord Iveagh during his restoration in 1901, and are the work of Clayton and Bell.

The rich mosaic pavement (by Davison) in the sacarium, and the steps of black Kilkenny marble, with the finely carved oak sedilia and oak screens are also Lord Iveagh's gift.

We may now go into the **north choir aisle**, where there are two interesting memorials. The battered marble effigy of an Archbishop on the north side (which for a long time was concealed in the darkness of the Baptistry), is traditionally held to be that of Fulk de Saundford, who died in 1271 as Archbishop of Dublin. The character of the old work would correspond with this date.

Opposite to it is Swift's epitaph over the Duke of Schomberg's grave, a characteristic piece of writing. Schomberg, who was killed at the Boyne in 1690, was buried on the north side of the altar, and in 1731 Swift suggested to his descendants that it would be fitting to erect a monument over his remains. Failing in his endeavours to persuade the Duke's kinsfolk to contribute to the cost, the Dean put up the plain slab on which is set forth their carelessness of the memory of their famous ancestor. "Plus potuit fama virtutis apud alienos quam sanguinis proximitas apud suos." A "furious libel" Macaulay calls this, but the rebuke was not ill-deserved. In one of his letters Swift grimly tells that the two most scathing passages of the epitaph which he had originally drafted were omitted by the advice of his more prudent and easy-going Chapter. "The treatment" he declares "given us by the Schomberg family deserved a great deal worse." The Duke's skull, with a bullet hole through it, was turned up during the progress of repairs about half a century ago, and, *horribile dictu*, was kept for years in a press in the Robing-Room for the edification of curious visitors. It was buried in its former resting place in 1902.

The beautiful three-light Crucifixion window by Kempe, which terminates the north choir aisle, was erected by subscription in 1903 to the memory of Dean Jellett, whose fine qualities are set forth on the memorial brass below. The curious sacris-



Photo.

THE LADY CHAPEL.

G. M. Roche.



tan's chest which is in this aisle is of great antiquity ; it used to be kept in the south transept.

The **Lady Chapel**—as has been said above (p. 10)—was finished about 1270. The design may, perhaps, have been taken from the Lady Chapel of Salisbury Cathedral, although it is planned on a much smaller scale, being only 55 feet long by 35 feet wide. It fills four bays and is divided into choir and aisles under one high-pitched roof. Up to the time of the Reformation it was, no doubt, in constant use, and we have records of occasional donations (*e.g.* in 1285 and in 1471) to "the Chapel of St. Mary." "Nicholas Mangan, clericus Beatae Mariae" is named in 1555. But from the reign of Elizabeth onward it was neglected, and it is said to have been in ruins in 1633.¹ In 1663 it was appropriated by the Dean and Chapter to the congregation of French Protestant refugees, who had sought a home in Dublin;² it being made a condition that the congregation should conform to the rites and discipline of the Church of Ireland, and be subject to the Archbishop's jurisdiction, and also that the chapel should be available when necessary for the meetings of Convocation.³ After the necessary repairs had been executed a solemn service was held on Sunday, April 29th, 1666, when the Duke of Ormond, then Lord-Lieutenant, and the Archbishops of Armagh and Dublin attended. The Prayer Book service was read in French by M. Hierôme, the new minister, who was Chaplain to the Duke, a circumstance which doubtless weighed with the cathedral authorities in granting the chapel to the French settlers. There they continued to worship until 1816, when the congregation became extinct. They used the chapel on the south side, dedicated to St. Stephen, as their vestry room. For the first quarter of the nineteenth century, when the north transept was in ruins, the Lady Chapel was used also by the parishioners of St. Nicholas Without.

While this part of the building was in the hands of the French congregation, it was treated without any regard to its architectural history, galleries being actually erected in the

¹ See p. 14.

² A similar thing was done at Canterbury Cathedral.

³ Convocation met in the Lady Chapel in 1661, and also in 1869, after the Disestablishment of the Irish Church.

interior.¹ In 1845 Dean Pakenham wrote that the aisles were entirely destroyed, and the "ancient stone groined roof is replaced by the most barbarous flat plaster ceiling within, and the worst possible kind of small slating without . . . The east end is lighted by a triplet, with a single lancet at each side, and the sides have couplets similar to the aisles. A peculiar but characteristic corbel table runs round the entire of this building, formed of trefoiled arches with sloping top. The windows still retain the ancient lead lights."

At this period the Lady Chapel was used as a Chapter House, the floor being boarded and the table for chapter meetings being placed east and west at the east end. Dean Pakenham was anxious (although the project came to nothing) to fit it up as a chapel for the Knights of St. Patrick. His very competent architect, Mr. Carpenter, took accurate notes of all the old lines of the building, and rebuilt it from the floor, reproducing the original design with very considerable success. The roof is supported on slender piers consisting of four detached Purbeck marble shafts clustered round a core of Caen stone. The capitals are moulded. The arcading round the walls was erected within the last ten years, the general effect being very graceful and pleasing. It is a pity that the east window, which was erected by subscription to Dean Pakenham's memory in 1864, is not more worthy of one who did so much to preserve and beautify his cathedral. The windows on the south side of the chapel, by Heaton and Butler, Clayton and Bell, and Moore, are rich and good. One of the two old high-backed chairs which are placed at either side of the Lady Chapel, outside the altar rails, was used by King William III. on July 6th, 1690, when he attended service at the cathedral after the Battle of the Boyne. The fine chest in which the altar frontals are kept was made in 1897 out of the old oak, which was used by Minot for the beams of the tower, and is still sound after five hundred years.

The Chapel of St. Stephen occupies the same position as in Salisbury Cathedral; and (if we may suppose that the example of Salisbury was followed in this as in other matters²) the chapel opposite to it at the east end of the north choir aisle was dedi-

¹ See the "Preface" to the Register of this French congregation, edited for the Huguenot Society by J. J. Digges La Touche in 1893.

² See pp. 9, 69.

cated to St. Peter and the Apostles.¹ St. Stephen's Chapel is now used as a Chapter Room for formal meetings. The Dean's official chair is made of the old oak taken from the nave roof in 1863. The principal object of interest in this chapel is the recumbent effigy of Archbishop Tregury, who died in 1471 and was buried "*ad cornu altaris Sancti Stephani protomartyris.*" It is in excellent preservation and shows the arms of the Archbishop²—three Cornish choughs—impaled with those of the see of Dublin. The inscription round the figure is: "*Jesus est Salvator meus. Obiit mccccxxi die Decembris xxi*"; with the couplet: "*Praesul metropolis Michael hic Dubliniensis, Marmore tum-batus pro me Christum flagitetis.*" The effigy was found, as Swift's tablet above it tells, among the ruins of this chapel in 1730, whence it was transferred to the north side of the west door of the nave. For many years it was hidden in a dark corner in the Baptistry, but it now occupies its original position.

As we go down the **south choir aisle**, we notice the tablet to Dean Buttolph (1676), a chaplain to Charles I., and another to Charles Wolfe, the author of "*The Burial of Sir John Moore.*" The recumbent figure of an ecclesiastic in the inner wall recess is of unknown history, but is evidently very ancient. The inscription on the Taylor family vault, with its triumphant words of hope, "*Venimus: vidimus: redimus: resurgemus,*" and its familiar warning,

"As you are, so were wee:
And as wee are so shall you be,"

is especially appropriate here, as several hundreds of persons more or less remarkable are buried in the vaults under our feet. The window in memory of Sir Robert Stewart, the most eminent of the Irish musicians who have been associated with the Dublin cathedrals, is by Heaton and Butler.

¹ Of the other side chapels which formerly existed we know little. St. Paul's was in the south transept (pp. 29, 45). St. Michael's was somewhere in the nave, and was dedicated in 1495. There was also a Chapel of St. Laurence (*i.e.*, St. Laurence O'Toole) "*in parvo cemeterio*" at the beginning of the fourteenth century. It is worthy of remark that in Christ Church (Dublin) there were also chapels of St. Laurence (in the south aisle) and of St. Michael (at the south-west corner), as well as of St. Nicholas (on the north side).

² For a sketch of his life see Berry, "*Register of Wills,*" etc., pp. xviii ff.

We have now to examine four interesting brasses. The first is to the memory of Sir Henry Wallop, the rival of the great Earl of Cork; he was Vice-Treasurer of Ireland, and a colleague of Loftus in the office of Lord Justice. He died in 1599. Here



BRASS OF DEAN SUTTON.

From Mason's "St. Patrick's."

also is commemorated his son, Oliver, "who was slayne in service against the movntain rebels," an epitaph which reminds us of the disturbed condition of Dublin in the days of Elizabeth.¹

Of Dean Sutton's brass (d. 1528)² a good idea may be

¹ A State Paper, dated 23 December, 1598, describes how two days before "a very few of the Mountain Rebels at 8 o'clock at night brake into the bawn of St. Patrick's, and took out of the same a number of cows belonging to my Lord Chancellor's tenants of St. Patrick's St."

² See "Memorial Brasses of Sir E. Fitton and Dean Sutton," by

obtained from the illustration. It originally was placed on the north side of the altar, but was moved to its present situation in 1863. An interesting feature is the erasure which has been made in the right-hand corner. As Mr. Grylls has pointed out to the writer, it is probable that there was here a symbolic representation of the Blessed Trinity—the Eternal Father seated, with our Lord on the Cross in front, and a Dove brooding over His head. But such things were regarded as idolatrous in the early Reformation period, and the figures have been partially erased, R S—the Dean's initials—being rudely inscribed in their place. The monogram RS in two other places on the brass is original.

Dean Fyche (d. 1537) comes next. (See p. 82.) Like Dean Sutton, he is represented in a kneeling posture, and wearing the *almuce* or fur tippet which was worn by canons in choir. This is an extremely beautiful brass, and the work on it is of great merit. It will be observed that above the altar there was a *Pietà*, or sculptured representation of the Virgin bearing up the dead Christ; neither cross nor candlesticks are represented, as it was not customary then to place them upon the altar. This brass formerly stood under Sutton's in the sacarium. The obits of both Deans used to be duly observed at Christ Church, to which establishment Fyche (at least) was a benefactor.

On the west side of the south-east door is an interesting brass commemorating Sir Edward Fitton of Gawsworth, Cheshire, and his wife, Anne Warburton, with their arms on either side.¹ They were married, after a fashion not uncommon in Tudor times, at the early age of twelve years, and they had fifteen children, who are represented kneeling behind their parents, the boys on the father's side and the girls on the mother's. Sir Edward Fitton was sent over by Elizabeth as President of Thomond and Connaught, and spent some stormy years in Athlone, where he was opposed by the Clanricarde Burkes. He left in 1572, when Athlone was burnt by the Irish; and, sus-

F. Renaud (Manchester, 1894), for a full description of this and the Fitton brass.

¹ Sir Edward's arms are curiously marshalled, viz.: 1, Orreby; 2, Siddington; 3, Harbottle; 4, Welwick; 5, Bechton; 6, Fitton; 7, Monboucher; 8, Rosse. The Warburton coat on the sinister side is quarterly of six, viz.: 1, Warburton; 2, Dutton; 3, Warburton, ancient; 4, Grosvenor of Holme; 5, Winnington; 6, Eaton.

pecting Lord Clanricarde of treachery, he committed him to prison without consulting the deputy, Lord Fitzwilliam. He returned to Ireland in 1573 as Vice-Treasurer, and again came into conflict with Fitzwilliam. A faithful, if imperious, servant of the Queen, he had some pretensions to learning as well as to statesmanship, and translated a treatise of Luther's. He died in 1579 "from the disease of the country," and was laid beside his wife, who had been buried in 1573 with a pompous funeral. At the top of the brass above the long inscription are the words: "Glorify Thy name: hasten Thy kingdom: comforte Thy flock: confound Thy adversaries."

The **south transept** was used for many centuries as a Chapter House, and we have records of proceedings held therein as early as the fifteenth century. The ancient Chapter House door is still preserved in the eastern aisle, with the hole which was pierced in it to enable Lord Ormonde and Lord Kildare to shake hands from opposite sides, when on a memorable day in 1492 they nearly came to blows inside the church. Stanihurst's account of this angry conference sets forth that Kildare "pursuing Ormond to the chapter-house doore undertooke on his honor that he should receive no villanie, whereupon the recluse craving his lordship's hand to assure him his life, there was a clift in the chapter-house doore, pearsed at a trise, to the end both the earles should have shaken hands and be reconciled; but Ormond surmising that this drift was intended for some further treacherie, that if he would stretch out his hand, it had been percase chopt off, refused that proffer; until Kildare stretcht in his hand to him, and so the doore was opened, they both imbraced, the storme appeased, and all their quarrels, for that present, rather discontinued than ended."

During the eighteenth century the Chapter House, with official seats for the Dean and Prebendaries, occupied the central part of the transept, along with the western aisle, to which access was obtained by St. Paul's Gate at the south-west angle. The eastern aisle was used as a Registry chamber, and later—in the nineteenth century—for the purpose of choir robing-rooms.

Three notable monuments of former Archbishops, Marsh, Smyth, and Whately, stand against the south wall. That of Marsh (d. 1713) stood originally in the churchyard against the Library wall, but was brought into the church in the eighteenth century. Smyth's monument (d. 1771), by Van Nost, with its

splendid pillars of Siena marble, used to be on the north side of the nave,¹ but Sir B. L. Guinness moved it to its present more dignified position. The Latin inscription was written by Bishop Lowth of London. The large window with three lights which is above this monument is the work of Wailes, and represents the Fall, the Redemption, and the Evangelical Promises. Whately's recumbent figure was executed by Farrell; it was moved from the north transept to its present place by Dean West, in whose memory there is hard by a window in the west wall.

The Brooke tablet, designed from a window in a Venetian palace (figured in Ruskin's "Stones of Venice"), and Lady Doneraile's memorial are both good pieces of work.

At the southern end of the west wall there is an unpretending slab, erected by Swift to the memory of his servant Alexander McGee (known in the Deanery household as "Saunders"). And to the north of this there is a remarkable fourteenth-century figure, which the cathedral tradition asserts to be intended for St. Patrick. It was discovered about 1833 during some restoration work, and for two generations was hidden in the obscurity of the Baptistry. It is now placed on a curious stone corbel or bracket which was attached to one of the pillars of the nave² in the eighteenth century, but was removed here in 1863. Possibly the bracket may originally have supported a small pulpit, but this is only conjecture.

As we pass down the **south aisle**, we notice two or three modern military memorials and some windows of painted glass which are hardly worthy of the musicians whose names are inscribed upon them. Balfe is best known as a composer of English operas; Stevenson for his association with Moore in the publication of the "Irish Melodies" and for his anthems, which are still sung at St. Patrick's; Francis Robinson was the eldest of four musical brothers, who were all honourably associated for forty years with the choral services of the Dublin cathedrals. A much better window is that to the memory of Joseph Robinson, in the north aisle opposite.

The brass to Charles Inglis, a native of Donegal, who was the first bishop of a British colony (Nova Scotia), was erected in the bicentenary year (1900-1) of the Society for the Propagation of

¹ See illustration, p. 21.

² See illustration, p. 21.

the Gospel by friends of the Society in the United Kingdom and in America.

On the left of the door leading up to the Robing-Room is the best extant bust of Dean Swift. It was executed in Carrara marble by an artist called Cunningham, and was presented to



Photo.

T. Mason.

BUST OF DEAN SWIFT BY CUNNINGHAM.

the cathedral in 1775 by a nephew of Alderman Faulkner, who had been the Dean's Dublin publisher. It is said that it used to stand over his shop-door.

The great Dean is buried in the nave, the spot being marked by a plain brass. The famous epitaph, which no one but himself could have written, is on a slab which now stands over the Robing-Room door:¹

¹ It was (until 1863) attached to the pillar beside his grave.

Hic depositum est corpus
 Jonathan Swift S.T.D.
 Hujus Ecclesiae Cathedralis
 Decani
 ubi saeva indignatio
 ulterius
 cor lacerare nequit.
 Abi Viator
 et imitare si poteris
 strenuum pro virili
 Libertatis Vindicatorem.
 Obiit 19^o die mensis Octobris
 A.D. 1745. Anno Aetatis 78^o.

To the west of the door is Stella's epitaph, a commonplace and poor piece of writing. She is buried two or three feet to the west of the spot where Swift lies. Her sad and strange history has never been fully revealed to the world, and her relations with the Dean will, probably, always be a mystery. But that she was, in his estimation, "the truest, most virtuous and valuable friend that I, or perhaps any other person, was ever blessed with," is certain; and his love has made her name known wherever English literature has found a home.

The Robing-Rooms for the cathedral clergy and for the boys of the choir will not repay a visit, as they are cramped and unworthy of the church. Their main interest, apart from some curious old prints which hang on the walls, resides in the fact that they occupy the chambers where the ancient grammar school of the cathedral used to be held, and in which, according to tradition, the great Archbishop Ussher received his early education.



VIEW FROM THE SOUTH-EAST, ABOUT 1805.

From a sketch by J. Franklin.

CHAPTER IV.

HISTORICAL MEMORIALS.

The Prebendaries and their Prebends.—Among the privileges granted in Archbishop Henry's charter to the Chapter of St. Patrick's is that of electing the Dean from their own number, "*ut de gremio eiusdem ecclesiae idoneam sibi eligant personam*," a privilege which has been jealously maintained to the present day.¹ The Archbishop reserved to himself and his successors a vote at the election, "*tanquam Canonicus*," the prebend of *Cullen* (from the see lands) being established and

¹ Since Disestablishment, of course, the Crown has had no voice in the election. But even before Disestablishment, the Crown had a right to present to the Deanery only if the vacancy were caused by the holder's promotion to a bishopric, or *vacante sede archiepiscopali*. Otherwise it rested with the Archbishop to issue a *congé d'élire*. The rights of the Chapter were challenged several times, but were always vindicated with success. So many Deans were preferred to bishoprics, however, that during the three hundred years preceding Disestablishment, out of twenty-eight appointments to the Deanery, sixteen were made by the Crown. See List of Deans, p. 81 ff.

annexed to the Archbishopric.¹ The prebends named in Pope Celestine's Bull of 1191 are *Swords*² (afterwards called the "Golden Prebend"³), *Clonmethan* (near Swords), Ireland's Eye (afterwards transferred to *Howth*), Finglas, Clondalkin, Imelach or Tallaght, Kilmesantan (in Tallaght), *Taney*, Donnachimelecha or Blessington, *Stagonil* (near Powerscourt), St. Nicholas' (Dublin), Ballymore (on the borders of Kildare and Wicklow), Dovenamore or *Yagoe* (i.e., the Church of St. Yago or St. James near Ballymore), and Kilkevin or *Tipper* (near Naas). In his charter of 1219 Archbishop Henry annexed Clondalkin (with some other Church lands) to the Deanery; he provided for the Precentor by the churches of Lusk,⁴ and St. Andrew's, Dublin, etc.; Finglas (with St. Werburgh's, then called St. Martin's) was attached to the Chancellorship; the Treasurer was given, *inter alia*, the new Church of *St. Audoen's* and Clonkene;⁵ and St. Nicholas' was marked off for the Economy or Common Fund, to which also *Stagonil* was probably appropriated at first. We have a taxation list of the year 1227 which names twenty-two prebends, viz., all of Comyn's except Tallaght (probably reckoned with Kilmesantan), *Stagonil*, and St. Nicholas' (which being communal did not provide for prebendaries); Lusk; Clonkene; *Castleknock* (which no doubt included *Mulhuddart*⁶); *Monmohenock* (i.e., Moone, near Castledermot in co. Kildare); *Dunlavin*; *Newcastle* (i.e., Newcastle-Lyons near Hazelhatch); *Tassagard*;⁷ *Rathmichael* (near Shankill); the Church of St.

¹ The Archbishop takes his turn of residence, just as any other Canon does.

² The names of churches from which the Prebendaries at present derive their titles are printed in italics.

³ The famous William of Wykeham was Prebendary of Swords in the fourteenth century, and Cardinal Brande, of Placentia, held the prebend in 1423. The number of Englishmen who obtained prebends is not surprising when we find it laid down in a Bull of Leo X. (1550) that by an "ancient custom" of the cathedral no Irishman "natione aut moribus vel sanguine could be admitted a member!

⁴ Richard de Bury, afterwards Bishop of Durham, the learned author of the "*Philobiblon*," was given the prebend of Lusk in 1332.

⁵ Clonkene was handed over to Christ Church by Archbishop Luke.

⁶ Richard Bancroft, who became Bishop of London and afterwards Archbishop of Canterbury, was Prebendary of Mulhuddart (1567-1597). In 1584 he was the bearer of a letter to Burghley, written by Archbishop Loftus from his palace of St. Sepulchre, protesting against Sir John Perrot's scheme for the dissolution of the cathedral. See p. 75.

⁷ Tigh-Sagart = House of the Priest.

Michael; and two others. Such was the splendid provision made by Archbishop Henry for his new cathedral.

It is convenient here to observe that Ballymore was merged in the treasurership by Archbishop Luke, and to trace the prebendal history a little further. The manor of *Tymothan* or Tymon near Tallaght (it never had a church) was made a prebend in 1247; *Maynooth* in 1248; the double prebend of *Donoughmore* was at first attached to the Economy (in 1267); another double prebend, *Tipperkevin* (near Blessington), was established in 1303, in which year also *Stagonil* became a distinct prebend; *Wicklow* was attached to the Archdeacons of Glendalough in 1332; and *Kilmactalway* was added to the precentorship in 1366. It was not until 1467 that *Kilmactalway*, *St. Audoen's*, and *Wicklow* were constituted distinct canonical prebends. The order of precedence now observed among the canons is that followed in the Restitution Charter of Philip and Mary (1555), and before that by Archbishop Alan in his Register (1530); with the exception that the Archdeacons of Dublin and Glendalough ceased at Disestablishment (1870) to be *ex officio* members of the Chapter, and that the prebend of *Newcastle* formerly attached to the latter archdeaconry takes its place in the list.¹

Further important changes in the constitution of the Chapter followed the Disestablishment of the Church of Ireland in 1869. By an Act of the General Synod it was ordained that "the Collegiate and Cathedral Church of St. Patrick should cease to belong exclusively to the See of Dublin and Glendalough, and should be a National Cathedral, having a common relation to all the dioceses of the church";² that the benefices should be

¹ The order is: Dean, Precentor, Chancellor, Treasurer; and the prebendaries of Taney, Newcastle, Kilmactalway, Swords, Yagoe, St. Audoen, Clonmethan, Wicklow, Tymothan, Mulhuddart, Castleknock (the last nine, with Cullen, being *sacerdotal* prebends); Tipper, Tassagard, Dunlavin, Maynooth (*diaconal* prebends); and Howth, Rathmichael, Monmohenock, Tipperkevin, Donoughmore, Stagonil (*subdiaconal*).

² In the fifteenth and sixteenth centuries the Economy Fund of the cathedral used to receive contributions from the dioceses in the province of Dublin, which are often mentioned in leases under the title of "St. Patrick's Ridges." Thus a "Protection" was issued in 1562 to the Dean and Chapter and their proctors "to enable them to collect the first fruits of the province of Dublin, which had been accustomed to be had, for repair of the Cathedral; provided that they do not carry about pastoral staves, crosses, books or other like things." The diocesan subscriptions which have been given to the National Cathedral since Disestablishment are, therefore, not a novelty, but the continuance and extension of an ancient and laudable custom.

separated from the prebendal stalls to which they had been heretofore appropriated; that each diocese should have the right of nominating one prebendary; and that the remaining eight prebendaries should be co-opted by the Chapter as vacancies arose, the Dean having the offices of Precentor, Chancellor and Treasurer in his gift. In accordance with ancient privilege, the Dean is the Ordinary, and the Archbishop of Dublin the Visitor, his visitations to be held in the Chapter House only.

The Vicars and Minor Canons.—At the foundation of the cathedral establishment, Henri de Loundres created a College of Vicars, to which from time to time various grants and privileges were given. They lived in the precincts, had a common hall, and were under obligation to attend regularly at the Divine office. At the confiscation under Henry VIII. they were disestablished, but the charter of Philip and Mary restored their *status*; and in 1640 an important new charter was granted by Charles I. Formerly they had been sixteen in number, but henceforth there were only twelve, of whom five were in priest's orders. The Dean's Vicar was the senior member of the college, and next in precedence was the Chanter's Vicar or Succentor; these two had seats (although not votes) at the Chapter. We first hear of Minor or Petty Canons in 1431, when Archbishop Talbot established a new corporation of six minor canons in priest's orders (including the Dean's Vicar and Succentor) and six "*choristae cantores*"; they got a new charter (still preserved in the archives) in 1519, by which they became entitled to use a common seal.

At Disestablishment in 1870 all the privileges of the vicars and the minor canons disappeared along with their property; but the College of Vicars choral is still kept up in name. There are now four clerical vicars, representing the four dignitaries; four minor canons (appointed by the Chapter); and eight lay vicars choral (appointed by the Dean).

The Chapter Seals.—The oldest extant Chapter seal is one which dates from the thirteenth century, representing the figure of St. Patrick with the Pastoral Staff. A representation of it as reproduced on the Winstanley choristers' medal is here given. A second, more elaborate, seal is attached to an instrument by Archbishop Talbot, dated February 20th, 1420. Again, in 1555 a sum of 9s. 8d. was expended *pro sculptura communis sigilli*. The present seal (see title-page) dates from 1574. Above

are the royal arms, France (as borne by Elizabeth) and England quarterly; with the Tudor rose and portcullis on either side. The device is an olive tree with branches breaking off, underneath which a figure (St. Paul) stands, saying *Noli altum sapere*, "Be not high-minded" (Rom. xi. 20). This was the device of the famous French printer Estienne (Stephanus),¹ but why it was adopted by the Chapter in 1574 is not known. Below, under a canopy, is the demi-figure of a bishop. On the dexter side is a shield bearing a robed figure impaling a plain cross; on the sinister are the arms (seemingly) of Browne impaling those of the see of Dublin. Archbishop Browne was the first bishop in Ireland to conform to the Reformation, which may account for the prominence here given to his arms.



THE ANCIENT
CHAPTER SEAL.

The Cathedral Use.—Ever since its foundation, the traditions of St. Patrick's have followed those of Salisbury. In his charter of 1235 Archbishop Luke refers to the ordinances of that church. In 1285 Thomas de Chaddesworth, the Dean, and his Chapter wrote a letter of inquiry² to the Chapter of Salisbury (whose Dean, Walter Scannell, had formerly been a canon of St. Patrick's) as to their statutes. A Bull of Innocent III. orders the Sarum Use to be adopted;³ and one of the best and earliest MSS. of the Sarum Consuetudinary⁴ was written for the use of St. Patrick's in the thirteenth century. In this MS., *inter alia*, the Salisbury statute of 1214 "Concerning Vicars" has been incorporated. An ordinance of 1359 for the visitations of the Chapter speaks of "ad instar Ecclesie Sarisburiensis predictae Ecclesie S. Patricii fundata." Similar language is employed in Archbishop Talbot's charter of 1431. A royal charter of 1467 places the archdeacons of Dublin and Glendalough next in rank to the four chief dignitaries (who are

¹ His mother was a *Montolivet*, which probably accounts for his choice of the device.

² This letter (in which St. Patrick's is described as "in terra quasi deserta et hostili fundata") and the reply to it are printed in Mason's "St. Patrick's," p. iv.

³ "Liber Niger," p. 140.

⁴ Now Add. MS. 710 in the Cambridge University Library.

described as "*tanquam postes et columnae collegii*"), in this again following the Sarum order.

Notable Services.—Of the details of the actual ordering of Divine service we have few early records. In the fifteenth century Archbishop Tregury gave the vicars a piece of land near Clondalkin that "the Mass of Jesus should be the more honourably performed in the Cathedral every Friday." In 1434 we hear of the Mayor and citizens proceeding barefoot, by way of penance, to St. Patrick's as well as to Christ Church and to St. Mary's Abbey. By a custom coeval with the foundation of the cathedral, the choir service was for many generations intermitted on Easter Monday. On that day in the year 1209 a large number of Dublin folk had been massacred by the O'Byrnes and O'Tooles from the Dublin mountains, who descended upon the citizens making holiday at Cullenswood. The day was always called "Black Monday," and was observed at the place; and the minor canons were permitted to be absent from the cathedral that they might read prayers for the assembly in the open air. A notable service is recorded as having been held on St. Patrick's Day, 1484, when Archbishop Walton, then aged and blind, preached before the Earl of Kildare and many distinguished persons, "to the admiration of all present." On Sunday, June 15th, 1541, Henry VIII. was publicly proclaimed as King in the cathedral, the Lord Deputy and other nobles being present in state. In 1559 Archbishop Heath of York presented to St. Patrick's Cathedral and to Christ Church "two large Bibles to be read for the instruction of those who pleased."¹ The reformed Liturgy, which had ceased to be read publicly on the death of Edward VI., was used thenceforth. There is a letter among the State Papers (Ireland) from Archbishop Loftus to Cecil, dated January 25th, 1568, vindicating himself against charges of introducing innovations and describing the mode of the administration of the Holy Communion at St. Patrick's "about Easter last," when, he says, there were over four hundred communicants. "By reason of whyche great nombre of comunycants," the Archbishop writes, "I caused the Comvnyon table to be placyd in the body of the Church vnder the pulpit (as it is orderyd and allowyd of, by the boke of Comone prayer) and savinge; that we had not the curious singinge, whiche at other tymes is vsyd, we observid in all respects,

¹ Dudley Loftus, MS. "Annals."

the order therein set forth." We hear of various state ceremonials being held in the cathedral during this period, such as that of creating Sir Theobald de Butler Baron of Cahir, on May 9th, 1584, "being Ascension Day"; of the service at the opening of Parliament in 1612; and of the great "commencements" or conferring of degrees by Dublin University in 1614, when James Ussher proceeded to the degree of D.D. But we do not know much about the ordering of the services, except that they were very slovenly. A letter of Archbishop Abbot in 1613 complains that "at the Cathedral churches in Dublin, as also at the College, the Prebendaries and dignitaries of the one, and the Provost and Fellows of the other, do refuse to come into the quire or into the chapel on Sundays and holydays in their surplices and hoods fit for their degrees."¹ It was at St. Patrick's that the Convocation sat which issued the discursive pronouncement known as the "Irish Articles of 1615." In the next year, in accordance with custom, the Lord Deputy, Sir Oliver St. John, took the oath and received the sword of state "before the Communion Table in the Choir."² Strafford attended a service at the opening of Parliament in 1634, which must have been a very splendid spectacle; it consisted, however, only of a Te Deum and of a sermon from Gen. xlix. 10, preached by Archbishop Ussher. Mention has already been made³ of Strafford's indignation at finding that Lord Cork's family monument occupied the place of the Holy Table in the choir.

In 1647 the Book of Common Prayer was prohibited by the Parliamentary Commissioners, an arbitrary act which called forth a dignified and firm remonstrance from the principal clergy, including the Deans of St. Patrick's and Christ Church, in which they speak *inter alia* of the loss sustained by the intermission of the "daily accustomed service of God in the two Cathedrals," and of "the monthly communion."⁴ This was, however, of no avail; and in 1649 Archbishop Bulkeley preached his farewell sermon to his clergy in St. Patrick's, the Book of Common Prayer being used (in defiance of civil authority) by Mr. William Pilsworth,⁵ an act for which all present

¹ See Elrington's "Life of Ussher," p. 32 n.

² State Papers (Ireland), August, 1616.

³ Page 47.

⁴ See Mason's "St. Patrick's," p. 187 ff., where this document is quoted.

⁵ D'Alton's "Archbishops of Dublin," p. 273.

were committed to prison. Thenceforth the Directory was used in the Cathedral as in all other places of worship in Dublin, except Trinity College Chapel (then reckoned as in the suburbs); a certain Robert Chambers¹ being appointed "Reader at St. Patrick's," on Dean Culme's retirement to England.

On January 27th, 1660, the Restoration was inaugurated by a truly remarkable service at the Cathedral, at which twelve bishops were consecrated by Archbishop Bramhall, the sermon being preached by Jeremy Taylor, Bishop-elect of Down and Connor. The anthem was composed for the occasion by the Dean (Fuller); its merits may be gathered from the words of the chorus:

"Angels, look down, and joy to see,
Like that above, a monarchie.
Angels, look down, and joy to see,
Like that above, an hierarchie."

But allowance must be made for some natural exuberance of feeling on so joyful an occasion.

It seems that a weekly communion was instituted by Swift; and Dr. Delany, in 1754, speaks of St. Patrick's as "the only church in the city wherein the primitive practice of receiving the Sacrament every Lord's day was renewed and is still continued."² Swift was very regular in his attendance at the Cathedral services. "I go every day once to prayers," he wrote to Bolingbroke in 1714. And he took measures to secure a like regularity on the part of others. The caustic reproofs which he administered to his recalcitrant vicars-choral may still be read in the documents prepared by himself for his visitations. Although himself no musician, he did what he could to foster the growth of church music. Dublin folk are proud of the fact that the first performance of Handel's *Messiah* took place in the Fishamble Street Music Hall on April 13, 1742; and there is extant a minute of the Governors of Mercer's Hospital (in aid of whose funds the performance was given) which shows that the assistance of the choirs of St. Patrick's and Christ Church on the occasion was mainly due to a suggestion made by Dean Swift and his chapter.

¹ Subsequently he preached to a Nonconformist congregation in Plunket Street. See Urwick's "Early History of Trinity College, Dublin," pp. 56, 82.

² Delany's "Observations," p. 32.

In "Pue's Occurrences" of Feb. 11th, 1758, it was announced that "On every Sunday in Lent the Rev. Anthony Burke will preach a sermon in Irish in St. Patrick's Cathedral, and every day in Passion Week in the same language at 10 a.m.;" from which it seems that Dublin folk were better acquainted with that tongue in the eighteenth century than they are in the twentieth.¹

During the first half of the nineteenth century, while the musical rendering of the choral service on Sundays had a very high reputation for its excellence, the ordering of the daily services was careless and irreverent, and they were for long periods intermitted. At one time the choir never attended except on Sunday afternoons. Dean Dawson did much to put things on a better footing, and he is deserving of grateful remembrance for his efforts to restore the true idea of the office of a cathedral church.

Relations between Christ Church and St. Patrick's.

—Having regard to the circumstances of the establishment of St. Patrick's as a collegiate and cathedral church,² it is not surprising that disputes between the two chapters were at first frequent and acute. However, an agreement was arranged in 1300 by Archbishop Ferings, which is significantly called *Pacis Compositio*.³ By this it was decided (1) that the consecration and enthronization of the Archbishop of Dublin should take place in Christ Church. This was never regarded as binding. It was for many generations the custom that the archbishops should be enthroned in *both* cathedrals; and Tregury and Fitzsimons, at any rate, were consecrated for the see of Dublin in St. Patrick's. The second clause declared (2) "*quod Ecclesiae predictae sint ad invicem cathedrales etiam metropolitanae: ita quod Ecclesia S. Trinitatis tanquam major, matrix, et senior, in omnibus juriis Ecclesiae seu negotiis praeponatur.*" This does not assert that Christ Church is the *larger* church—which it of course never was; or that it is the *older* ecclesiastical foundation, which would be equally inaccurate, as St. Patrick's goes

¹ Swift would certainly have refused to allow sermons to be preached in Irish, which, he considered, "it would be a noble achievement to abolish." It ought not to be forgotten, however, that the first book printed in the Irish character in Dublin was the work of John Kearney, Chancellor of St. Patrick's. It was an Introduction to the Irish Tongue, with the Catechism in Irish, and was printed in 1571 from types sent over by Queen Elizabeth.

² See pp. 8, 9, above.

³ It is printed in full in Mason's "St. Patrick's," p. viii.

back to the Celtic period, whereas Christ Church is of Danish establishment; or that the Dean and Chapter of Christ Church can claim greater antiquity, for as a corporate body *in their present form* they date from 1541,¹ when they were reconstituted on the model of St. Patrick's; but the point is that Christ Church was regarded as the mother church of the diocese of Dublin eighty years before St. Patrick's received cathedral status, and that the fabric dates from an earlier period. This is the ground on which, within the diocese, Christ Church was granted formal precedence; (3) The cross, mitre and ring of departed prelates were to be in the custody of Christ Church; (4) the archbishops were to be buried alternately in Christ Church and St. Patrick's, ("alternis vicibus sepeliatur in dictis ecclesiis"), unless they desired other arrangements to be made. As a matter of fact, since 1191 *fifteen* archbishops (at least) have been buried in St. Patrick's, while *nine* are known to be buried in Christ Church; (5) "Consecratio chrismatis et olei in die Coenae Domini, et solemnitates penitentium sint in Ecclesia S. Trinitatis." And the last clause of this formidable *Pacis Compositio* provided (6) "Quod dictae ecclesiae cathedrales et metropoliticae sint UNA et in omnibus libertatibus pares habeantur."² Happily these bickerings are now things of the past.

Projects for a University in connection with the Cathedral.—In 1311 Archbishop Leech procured a Bull from Pope Clement V. empowering him to establish a university in Dublin, but the project was not accomplished until 1320, when his successor, Alexander de Bicknor, obtained a confirmation of draft statutes from Pope John XXII. In this Confirmation it is provided that the new establishment should be without prejudice to the rights of the Chapters of Christ Church and St. Patrick's, which are mentioned conjointly; but it would seem that lectures were to be delivered in the latter cathedral alone. The Dean of St. Patrick's, William Rodyard, was elected the first Chancellor of the University. In 1358 Edward III. by letters patent granted his protection to the students; in 1364

¹ Christ Church was founded in 1038; in 1163 it was converted into a Priory of the Regular Order of Arrosian Canons by Archbishop Laurence O'Toole. The title "Dean of Dublin" as used e.g. in a Bull of Pope Nicholas IV. in 1291 and in many official documents, referred to the Dean of St. Patrick's, who was the only dean in Dublin until the Reformation.

² See p. 67 for the changes brought about at Disestablishment.

a Divinity Lecture was endowed ; and in 1496 the clergy of the province agreed in Synod to provide stipends for the lecturers of the university, who were probably all chosen from among the canons of St. Patrick's. The existence of the institution came to an end with the temporary dissolution of the cathedral establishment in the reign of Henry VIII. Various efforts were made to revive it, and among the Irish State Papers of Dec. 10th, 1547, is the "device of George Browne, Archbishop of Dublin, for converting the lately suppressed Cathedral Church of St. Patrick's beside Dublin into a university, the church now called St. Patrick's to be named the Church of the Holy Trinity, and the college to be called Christ's College, of the foundation of King Edward VI." In 1584 a scheme of this sort was taken up by the government, and Sir John Perrot strongly urged it, alleging that "there were two cathedrals in Dublin, of which St. Patrick's, being held in more superstitious veneration than the other, ought to be dissolved." He says in another letter: "St. Patrick's is superfluous except it be to maintain a few bad singers, to satisfy the covetous humours of some that eat up most of the revenue of that church, and to maintain the superstition of some as much, or more, devoted to St. Patrick's name than to Christ's."¹ This scheme was upset by Adam Loftus, then Archbishop of Dublin, who urged that "in all the whole realme there is not one preacher (three busshops excepted, of whom two were preferred out of this church), but only at St. Patrick's." Not improbably Loftus was influenced by interested motives,² for in 1565 (see a State Paper of January 6th) he was anxious for the conversion of the cathedral into a college ; but in any case Perrot's scheme was rendered unnecessary, as Trinity College was founded in 1591 on its present site. It is curious that Dean Swift seems to have held that the authority of the Dean and Chapter to confer degrees had never been abrogated.³ The tradition long lingered that there was some connection between Dublin University and St. Patrick's; the more solemn "commencements" were held in the cathedral in the seventeenth

¹ State Papers, Ireland, Oct. 20th, 1584.

² See Heron, "History of the University of Dublin," p. 11, and "Dublin University Calendar" for 1833, p. 23. In Dr. Todd's Introduction to the last-named volume a full account will be found of the efforts to establish a University of St. Patrick's.

³ See Mason's "St. Patrick's," p. 104, and cp. "Dublin University Calendar" for 1833, p. 24.

century,¹ and in the early part of the eighteenth century it was the practice for the members of Trinity College to attend the cathedral in their corporate capacity on Sunday afternoons in Lent. At the Tercentenary Celebrations of the University, July 5th, 1892, the opening service of thanksgiving was held at St. Patrick's, and the sermon² preached by Dean Jellett from the text Psalm lxiii. 7.

The Knights of St. Patrick.—The Order of St. Patrick was established by King George III. in 1783, and it was arranged, by permission of the Chapter, that the choir of the cathedral should be used as the chapel of the Order, in which the knights should have their stalls. A solemn installation of fifteen knights was held on St. Patrick's Day in that year by the Grand Master of the Order, the Lord-Lieutenant, Earl Temple (afterwards Marquess of Buckingham).

The statutes provided that the prelate and chancellor of the Order should be the two Archbishops (of Armagh and Dublin), and that the Dean of St. Patrick's should be registrar. The ceremony of installation was usually omitted by a dispensation from the sovereign on subsequent appointments of knight companions, investiture in St. Patrick's Hall at Dublin Castle being taken as sufficient. But on five other occasions—in 1800, 1809, 1819, 1821 (when the sovereign, King George IV. was present in person), and 1868 (when King Edward VII., then Prince of Wales, was installed as a knight) the whole stately ceremonial was observed. By a Royal Warrant of 1871, the ceremony of installation was abolished, and the Archbishops and Dean deprived of their offices; but the banners and insignia of the knights who were Companions of the Order in that year still hang over the stalls of the prebendaries.

The Bells.—The first record of bells is dated 1363,³ in a Papal Petition. Again we read that in 1443 the Dean and Chapter represented to Primate Mey their desire to erect a large bell in the tower; and an indulgence of forty days was granted by him to all persons assisting in the work. When the Cathedral was restored by Philip and Mary in 1555, we hear of "4^d given to John Love for repairing the second bell and 16^d for two stocks for a bell in the Little Belfry. . . . 10^s 9^d for repairing

¹ See above, p. 71.

² See "Tercentenary Records," p. 79 ff.

³ See p. 11.

two tongues for bells in the Great Belfry. . . . 13⁸ 4^d for making the machine of St. John's Bell." We have no information from this date until 1670, when the bells were all recast by members of the family of Purdue, well known as bell-founders, who came over from Salisbury for the purpose. These old bells (except the tenor) are now preserved in the parvise chamber in the tower, and they bear the following legends:

Bell I. (30 $\frac{3}{4}$ in. diam.; 29 in. high). "Duret illaesa ad preces excitans usque ad sonitum supremæ tubæ 1724." Probably this interesting inscription was composed by Swift.

Bell II. (31 $\frac{1}{4}$ in. diam.; 29 $\frac{1}{2}$ in. high). "July the 1 Anno Domini 1670: Gideon Delaune: Samuel Holt."

Bell III. (32 $\frac{1}{2}$ in. diam.). "Robertus Brady, Virger 1670. WAPARAPAIAP." This gives the initials of William, Roger and John Purdue, with their usual mark—a bell—between the letters.

Bell IV. "Anno Domini 1670. ΔWAPARAPAIAPΔ."

Bell V. "Henry Paris' made me with good sound

To be fift in eight, when all ringe round.

At the Charge of Dean Lindsey, of St. Patricks, 1695."

This bell was recast in 1864 for Sir B. L. Guinness, and it bears the additional inscription: "Spes mea in Deo. B.L.G. 1864. John Murphy, Dublin."

Bell VI. "Johannes Dodson, Johannes Præene, An. Dom 1670

Non clamans sed amans sonat in aure Dei."

This was also recast in 1864.

Bell VII. "Feare God and honnor the King,
for obedienc is a vertuous thing.

Anno Domini 1670, ΔWAPARAPAIAPΔ"

This bell was recast and the following added at a later date:

"Recast anno domini 1809. Rev^d James Verschoyle LL.D., Dean; the Rev^d Thomas Cradock, LL.D., Preb. of St. Audoen's; Proctor. Cast by James Wells Aldbowen Wiltshire and rehung under the direction of Francis Johnston Architect Dublin in the 50th year of the reign of King George III."

Bell VIII., the Tenor (49 in. diam.), which is still tolled for the daily services.

"R^{dmo} in X^{to} Pat. Mich. D. Arch. Dub. et tot. Hib. D. Canc. necnon R. V. Tho. Seele SS. Th. Prof. A.D. 1670 huius eccl.

¹ Henry Paris cast bells for St. Audoen's, Dublin, in 1694.

decano et Rev. Io. Parry eiusd. praecon. et procurante, has campanas fudit G. Pardue¹ cum sociis."

These old bells rang many a peal in the eighteenth century. The anniversaries of the battles of the Boyne and of Aughrim, and also of Culloden, used to be celebrated in this fashion. It illustrates the slow pace at which news used to travel, to read that it was not until October 25th, 1798, that a peal was rung in honour of "Lord Nelson's Victory," *i.e.*, the Battle of the Nile, which was fought on August 1st.

In 1863 Sir B. L. Guinness added two new bells in F and C[♯], to be used with the carillon clock. Each has the legend: "Spes mea in deo. B.L.G. 1864." This clock plays four hymn tune—at noon and midnight, "Adeste fideles"; at 6 a.m. and p.m., "The Sicilian Mariner's Hymn"; at 3 a.m. and p.m., "Rousseau's Dream"; and at 9 a.m. and p.m., "Martyrdom."

In 1897 the noble peal of ten bells now hung (by Taylor of Loughborough) was presented by Lord Iveagh. The bells are in the key of C, and the weight of the peal, including an additional bell for the carillon, is over nine tons. The tenor weighs 2½ tons.

The inscriptions on these bells are: Treble, *Sursum Corda*; 2, *Venite adoremus et procidamus*; 3, *Te laudamus*; 4, *Tibi benedicimus*; 5, *Te adoramus*; 6, *Te glorificamus*; 7, *Per singulos dies benedicimus Te*; 8, *Omnis spiritus laudet Dominum*; 9, *Gloria in excelsis Deo*; 10, *Ad maiorem Dei gloriam*.

These bells are rung on Sundays and on all great festivals by amateur members of the Irish Association of Change Ringers, under the presidency of R. R. Cherry, Esq., K.C.

The Organ and its Predecessors.—In 1471 Archbishop Tregury bequeathed "a pair of organs" for the use of the Lady Chapel; but we know nothing of the instruments used in the Cathedral before the Restoration. "William Browne, the organist," was paid £10 11s. at the restoration under Philip and Mary, in 1555. At the consecration of the twelve bishops in 1660,² after the anthem "the organ continued to play;" but it

¹ This William Purdue also cast the tenor bell in Limerick Cathedral where he is buried, his epitaph being:

"Here a bell founder, honest and true,
Till the Resurrection, lies Purdue."

² See p. 72.

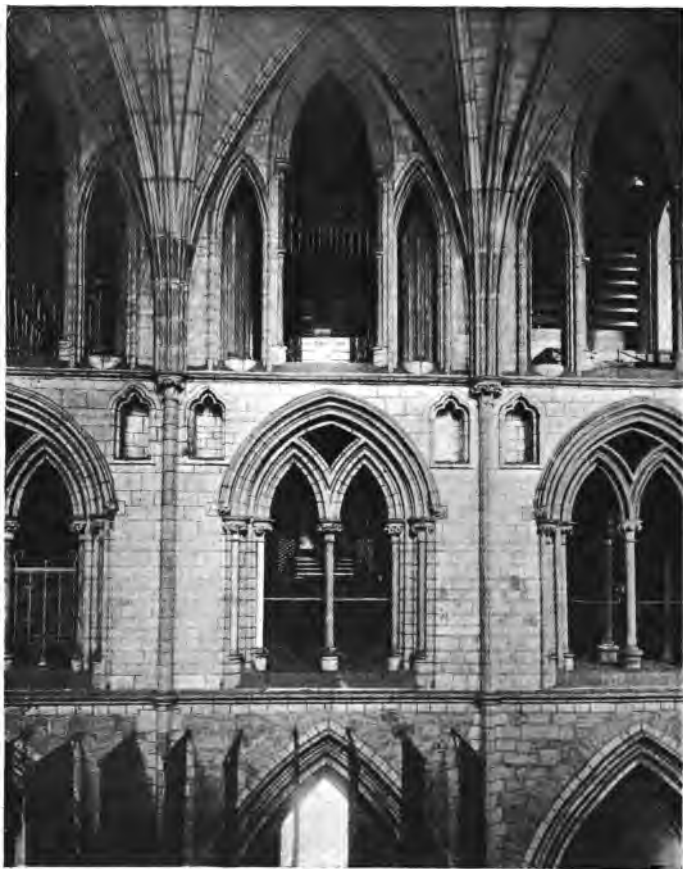


Photo.

G. M. Roche.

THE ORGAN CHAMBER AND TRIFORIUM OF THE CHOIR.

is not until 1695 that we have any details, In that year Dean Lindsay entered into a contract with Renatus Harris to furnish "the great organ case lately put up" (probably over the choir screen in 1685, when many improvements were made) with 800 pipes of metal and wood, for which he was to receive £505, to which £350 was afterwards added—a great sum for those days—besides the old organ, valued at £65.¹ This was a fine instrument, and some of the stops are still preserved. It was repaired about 1815 by Messrs. Gray of London. Then Bücher and Fleetwood introduced pedal diapasons; they had charge before 1831, when it was taken over by Telford and Telford of Dublin. In 1865 it was rebuilt by Bevington of London, and again by Telford in 1881, when a solo organ was added.²

The organ stood over the choir screen until 1863, when it was placed in the north choir aisle; and the arms of the Ormonde family were placed in former days on the west side, facing the nave. When the second Duke of Ormonde was attained in the reign of George I. the Sheriff of Dublin attempted to remove them; but Swift refused to allow the Sheriff to interfere in his Cathedral, and the arms remained on the organ case until 1900. They were preserved, until a few years ago, in the tower, along with the keyboard of this organ.

The noble organ which the Cathedral now possesses was the gift of Lord Iveagh, and was built by H. Willis, of London, in 1902, at a cost of nearly £6,000, being erected in a special chamber placed 27 feet above the choir. The mechanical parts of the instrument occupy three triforium arches in the choir (the organist's seat being in the central one) and one arch in the north transept, while the pipes occupy the corresponding clerestory arches. The organ has four manuals, viz., Great (15 stops), Swell (15 stops), Choir (10 stops), and Solo (10 stops); their compass being from CC to C (five octaves), and that of the pedals from CCCC to G (32 notes) The pedal organ contains 12 stops. There are 10 couplers, 6 composition pedals, and 2 swell pedals, with two tremulants. The pressure of wind varies from $3\frac{1}{4}$ in. to 20 in. The action is tubular pneumatic throughout.³

¹ Full particulars as to the specification are given in Mason's "St. Patrick's," p. 214.

² A specification of the 1881 organ is given in Leeper's "Handbook to St. Patrick's," p. 42.

³ A full specification will be found in the "Musical Times" for August, 1902.

LIST OF THE DEANS OF ST. PATRICK'S.

The Deans whose names are marked with an asterisk are known to have been buried in the Cathedral or (in later days) in the churchyard.

- 1219. **William FitzGuido**, appointed by the Founder.
- 1238. **Richard Gardiner**.
- 1250. **Richard de St. Martin**, a Prebendary.
- *1269. **John de Saundford**, a member of the Franciscan Order and Prebendary of Maynooth; became Archbishop of Dublin, an office in which he succeeded his brother Fulk de Saundford. See p. 10.
- 1284. **Thomas de Chaddesworth**, Chancellor. See p. 69.
- 1312. **William Rodyard**, Treasurer. See p. 74.
- 1348. **Adam de Kingston** appears.
- 1353. **William de Bromley**, Treasurer. He was also Chancellor of the Exchequer, Keeper of the Great Seal and Treasurer of Ireland. He was maliciously excommunicated by Ledred, Bishop of Ossory.
- 1374. **John Colton**, became Archbishop of Armagh in 1382. He was Chancellor of Ireland, and on one occasion took the field with an armed retinue in an expedition to Munster.
- 1382. **Henry Bowett**, papal chaplain and "the King's advocate in the court at Rome."
- 1392. **William Chambre**, Archdeacon of Dublin. During this period, the Pope endeavoured to acquire the patronage of the Deanery, and nominated Landulph, Cardinal of St. Nicholas. The King held the revenues until the question was decided in favour of the Chapter's rights.
- 1396. **Thomas de Everdon**, a Prebendary. He was "Keeper of the Rolls" of Ireland.

1399. **John Prene**, appointed by Pope Boniface IX., in violation of the Chapter's right of election. He became Archbishop of Armagh.
1439. **Nicholas Hill**, Archdeacon of Dublin.
1457. **Philip Norris**, Prebendary of Yagoe. He attacked the mendicant friars and was in consequence excommunicated by Pope Eugenius IV.



BRASS OF DEAN FYCHE.

From Mason's "St. Patrick's."

- *1465. **John Alleyne**, Precentor. His obit was observed at Christ Church, as a benefactor. See p. 12.
1505. **Thomas Rochfort**, Precentor.
1522. **John Rycardes**.
- *1527. **Robert Sutton**, Archdeacon of Dublin. See p. 58.
1528. **Thomas D'Arcy**, Prebendary of Howth. He was Master of the Rolls.
- *1529. **Geoffrey Fyche**, Treasurer. See p. 59.

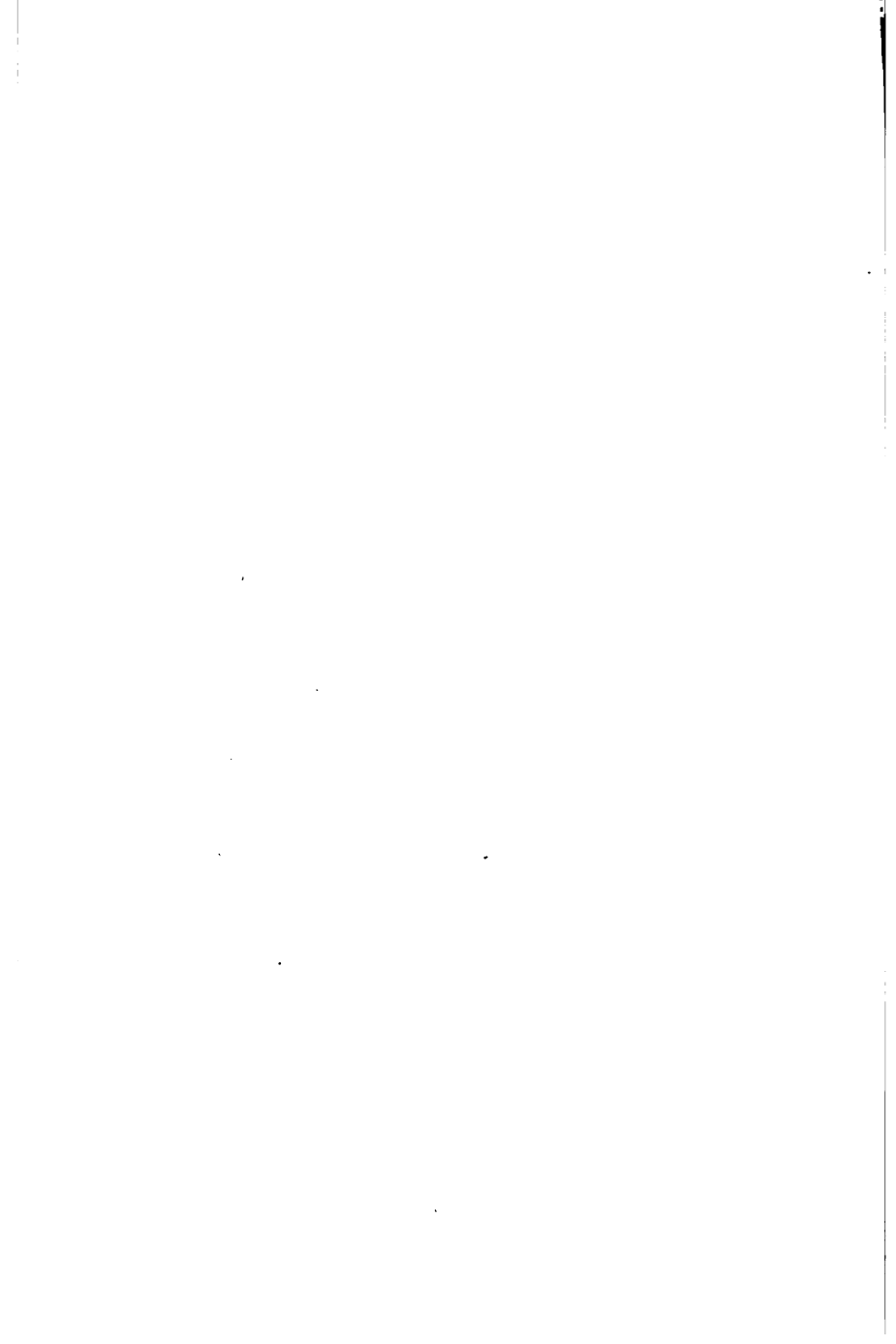
1537. **Edward Bassenet**, a Prebendary. He was elected by the Chapter at the instigation of the government, who feared that an Irishman would be chosen. Archbishop Browne wrote to the King that the Chapter had elected Bassenet "only in respect of your Grace's desire." Sir Edward Bassenet took the field in person during one of O'Neill's incursions into the Pale. See p. 13.
1555. **Thomas Leverous** was appointed by Queen Mary. He had been tutor to the Fitz-Geralds, and saved the life of the young Earl of Kildare when flying from the vengeance of King Henry VIII. He became Bishop of Kildare, and was one of the two bishops who refused to take the oath of supremacy. After his deprivation he kept a grammar school at Adare, Co. Limerick.
- *1560. **Alexander Craike**, Prebendary of Clonmethan, became Bishop of Kildare.
- *1564. **Adam Loftus**. He held the Deanery along with the Archbishopric of Armagh, until he resigned the latter see for Dublin. He was afterwards the first Provost of Trinity College. See p. 75.
- *1567. **Robert Weston**, Chancellor of Ireland. He also held (although a layman), the Deanery of Wells. See p. 47.
1573. **William Gerrard**, Chancellor of Ireland. Like Weston, he was a layman; and a letter of Sir Henry Wallop tells that "Chancellor Gerrard with weeping tears confessed how greatly he had been tormented in conscience with keeping the deanery."¹
- *1581. **Thomas Jones**, Chancellor; became Bishop of Meath and afterwards Archbishop of Dublin. See pp. 13 n., 48.
- *1584. **Richard Meredyth**; became Bishop of Leighlin.
1597. **John Ryder**; became Bishop of Killaloe.
- *1608. **Thomas Moigne**, Prebendary of Monmohenock. He became Bishop of Kilmore and Ardagh.
1625. **Benjamin Culme**, Prebendary of Mulhuddart. From 1649 to 1660, no Dean was appointed. See p. 72.

¹ State Papers, Jan. 6th, 1581.

1660. **William Fuller**; became Bishop of Limerick, and subsequently of Lincoln. See p. 72.
1666. **Thomas Seele**, Chancellor. He was a Fellow, and afterwards became Provost, of Trinity College, Dublin.
1674. **Benjamin Parry**, Prebendary of Castleknock; became Bishop of Ossory.
1677. **John Worth**, Chancellor.
1688. **William King**, Chancellor; became Bishop of Derry and subsequently Archbishop of Dublin. Next to Swift's, his is the greatest name in the list of Deans.
1690. **Michael Jephson**, Chancellor of Christ Church, Dublin.
1693. **Thomas Lindesay**; became Bishop of Killaloe and subsequently of Raphoe, and ultimately Archbishop of Armagh. See p. 80.
1695. **Edward Smith**, a Fellow of Trinity College and Chaplain to King William III.; he became Vice-Chancellor of the University of Dublin and subsequently Bishop of Down and Connor.
- *1698. **Jerome Ryves**, Chancellor of Christ Church, Dublin.
1704. **John Stearne**, Chancellor; became Bishop of Down, and subsequently of Clogher. He was appointed Vice-Chancellor of the University of Dublin in 1721. See pp. 26, 33.
- *1713. **Jonathan Swift**, Prebendary of Dunlavin. See pp. 13, 16, 28, 48, 52, 63, 72.
- *1745. **Gabriel James Maturin**, Prebendary of Mulhuddart.
- *1746. **Francis Corbet**, Treasurer. He is referred to in Wesley's "Journal" (April 9, 1775) as follows: "The good old Dean of St. Patrick's desired me to come within the rails and assist him at the Lord's Supper. This also was a means of removing much prejudice from those who were zealous for the Church." He was one of the executors to Stella's will.
1775. **William Cradock**, Prebendary of St. Audoen's. See p. 26.
1793. **Robert Fowler**, Precentor; became Bishop of Ossory in 1813.
1794. **James Verschoyle**; became Bishop of Killala. He

was successively Minor Canon, Vicar-Choral, Prebendary, Archdeacon of Glendalough, Precentor and Dean, having thus passed through nearly all the grades of office in the Cathedral.

- *1810. **John William Keatinge**. He was the last Chaplain to the Irish House of Commons. See p. 31.
- 1817. **Hon. Richard Ponsonby**, Precentor; became Bishop of Killaloe, and subsequently of Derry.
- *1828. **Henry Richard Dawson**. See pp. 31 73.
- 1842. **Robert Daly**, Prebendary of Stagonil; became Bishop of Cashel.
- *1843. **Hon. Henry Pakenham**. See pp. 18, 22, 56.
- 1864. **John West**, Archdeacon of Dublin. See p. 62.
- *1889. **Henry Jellett**, Prebendary of Tymothan and Archdeacon of Cloyne. See pp. 52, 76.
- 1902. **John Henry Bernard**, Treasurer.



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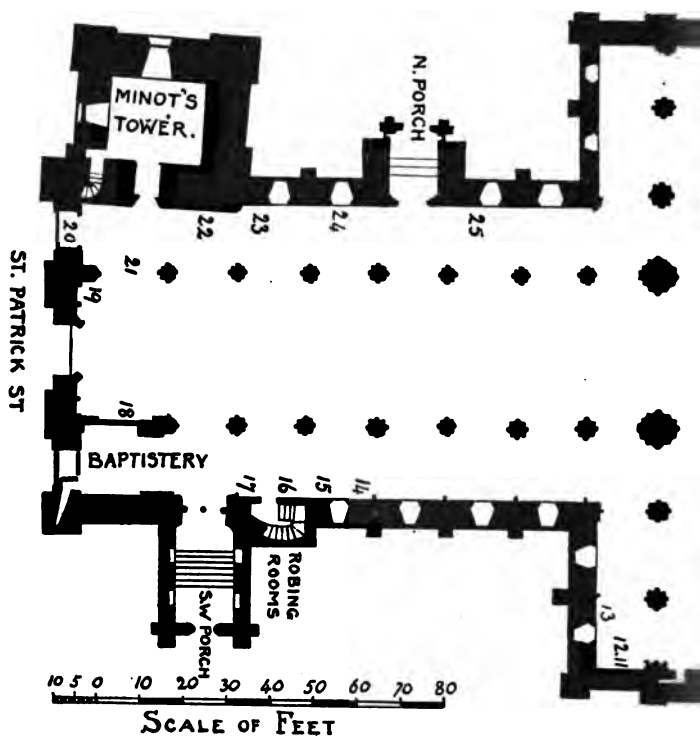
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PRINCIPAL DIMENSIONS

Length (external)	300 ft.
Length (internal)	286 „
Length of Nave (internal)	132 „ 6 in.
Length of Choir (internal)	. . . . .	56 „ 6 „
Length of Lady Chapel (internal)	. . . . .	55 „
Width along Transepts (external)	. . . . .	156 „
Width along Transepts (internal)	. . . . .	144 „
Width of Nave and Choir (exclusive of Aisles)		30 „
Height from Floor to Roof	. . . . .	56 „ 3 „

Area, 21,300 square feet

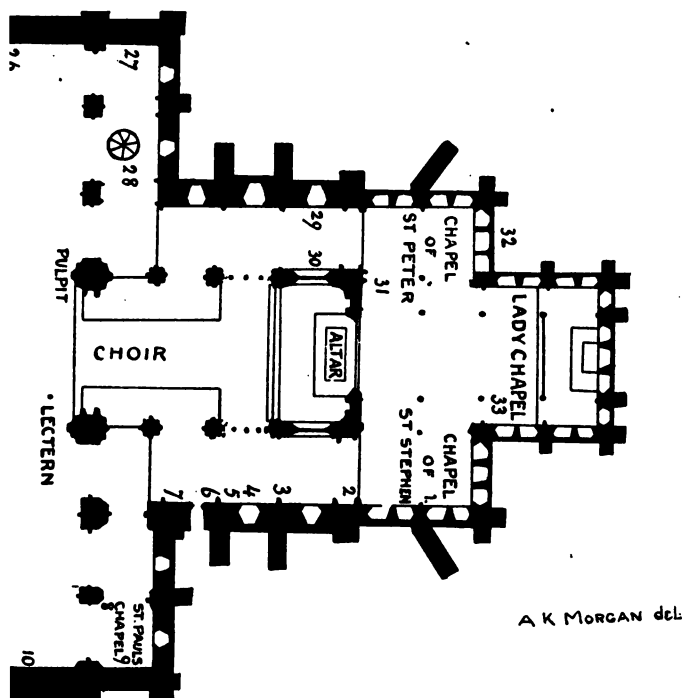
PLAN OF ST



- 1 Archbishop Tregury's effigy.
- 2 Wolfe tablet.
- 3 Wallop brass.
- 4 Taylor tablet.
- 5 Sutton brass.
- 6 Fyche brass.
- 7 Fitton brass.
- 8 Ancient door of Chapter-house.
- 9 Archbishop Marsh's memorial.
- 10 Archbishop Smyth's memorial.
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- 12 Archbishop Wh...
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- 21 Boyd statue.
- 22 Archbishop Jone

PATRICK'S.



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k.
Deans.

memorial.

- 23 Dean Dawson's statue.
- 24 Lord Buckingham's statue.
- 25 Chief-justice Whiteside's statue.
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- 31 Small organ.
- 32 Dean Jellett window.
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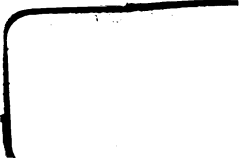
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