

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

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

“GVILIELMVS : YORKE : ARMIGER : PREATOR : 1673.  
 IOHANNES : VESEY : S : T : D : EPISCOPVS :  
 IOHANNES : SMITH : A : M : DECANVS : LYMERICENCES : 1673.  
 EX : MVTIS : LIQVIDE : (liquidi ?) FATE : (facti ?) SVMVS :  
 NIDE : (inde ?) VOCALES : IAM : CONSONANTES :  
 QVID : VETAT : LOQVAMVR : W P Ⓜ : R P Ⓜ .”

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

\* See, however, Appendix—Note 3rd.

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

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

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

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

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

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