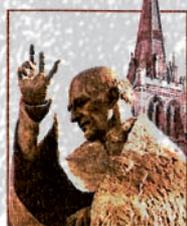




# Chichester Cathedral

## CONSERVATION PLAN

February 2008



CHICHESTER  
CATHEDRAL



Prepared for the Dean and  
Chapter of Chichester Cathedral  
by John Rhodes Consultancy,  
Oxford and Julian Munby,  
Oxford Archaeology

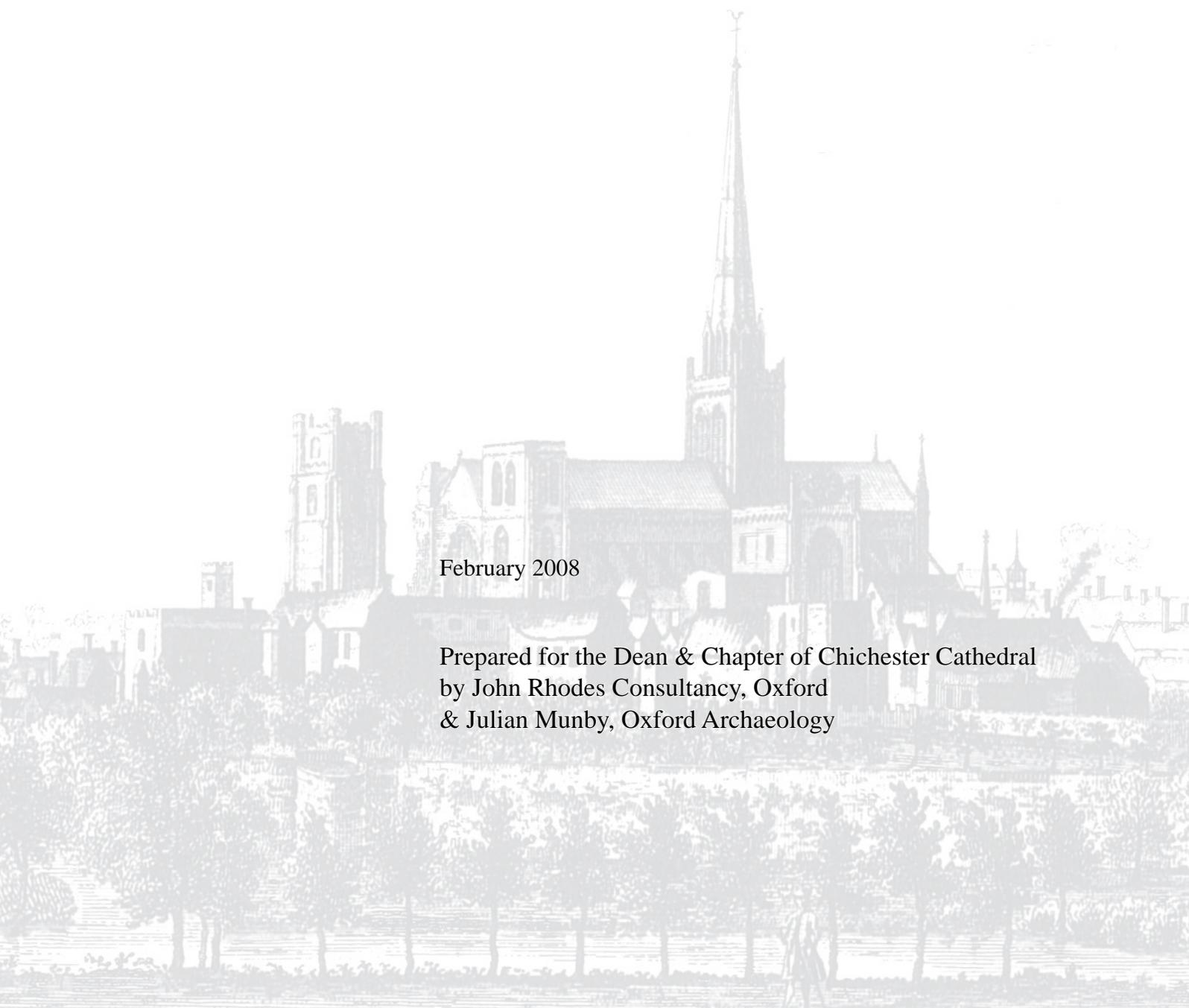


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# EXECUTIVE SUMMARY

- 1 The Cathedral has stood on its present site at the centre of Chichester since shortly after 1075, following transfer from an earlier location at Selsey. Much survives of the Romanesque building erected by the first two Norman bishops, Stigand and Ralph de Luffa, to give the church its basic Romanesque character.
- 2 To help create an understanding of the Cathedral and its setting (*Sections 2.2 & 2.3*), the Plan outlines its historical and topographical context and establishes a sequence of development phases which contributed to the architectural form of the present-day church (*Section 2.4*). Chichester is seen to have unusual interest among English cathedrals in demonstrating a long period of almost continuous development and showing evidence for the work of every century since its establishment.
- 3 The smaller-scale items of fabric and furnishing contained within the church are described (*Section 2.6*), as important elements of its religious and cultural heritage, and of its present-day life. The Cathedral's functions of mission and spirituality are outlined: liturgy and music, the pattern of services, the educational work, and the provision for visitors brought to Chichester through pilgrimage and tourism (*Sections 2.5, 2.7, 2.8, 2.9*).
- 4 The significance and cultural importance of the Cathedral and Precinct are assessed (*Section 3.0*). These are seen to lie in its archaeological, architectural and historical interest and merit, and in its importance as a centre for worship, cultural and musical activity and a focus for contemporary life in the city.
- 5 A major section of the Plan (*Section 4*) considers the issues which could affect the types of significance identified, create impact on the Cathedral's fabric or on its less material values, or provide opportunities for beneficial change.

For each area of concern, policies are proposed to provide guidance in safeguarding what is important about the Cathedral and helping to manage the processes of change for long term benefit. There are 39 policies, in twelve main *Policy Areas*.

- 6 Protection of the historical and cultural significance of the Cathedral is the primary policy aim (*Policy Area 1*), at the centre of management and future planning, and it is the basis for all other policies. These include proposals for furthering our understanding of the place (*Policy Areas 3 and 4*), protecting and where appropriate enhancing fabric and setting (*Policy Areas 5,6 and 7*), promoting good standards of care for the Cathedral collections (*Policy Area 8*), allowing careful adaptation and enhancement of the Cathedral's spaces (*Policy Area 9*), promoting high standards of education, interpretation, access and visitor services (*Policy Areas 10 & 11*), and ensuring careful management and development of the buildings and spaces of the Precinct to reflect their historic importance (*Policy Area 12*).

- 7 *Section 4.4* outlines possible means to apply policies, and to assess proposals for change or development through a process of heritage impact assessment. The aim is to identify solutions which have minimum effect on significance or historic fabric, or to establish measures for mitigating their effect.
- 8 *Appendix 1, The Gazetteer*, is a schedule of the elements which make up the Cathedral and Precinct within its wider chronological and spatial context. For each element, the purpose is to outline development and significance, to assess vulnerability or other issues, and to make recommendations which reflect the main policies established in *Section 4*.



*The Nave, looking east through the Arundel Screen*

# LIST OF POLICIES

## **1 OVERALL PURPOSE OF THE PLAN**

- 1.1 To identify protection of the historical and cultural significance of Chichester Cathedral as a central element in site management and future planning.
- 1.2 To adopt the Conservation Plan as the basis for long-term conservation and management.
- 1.3 To review the Plan as appropriate and in any case at no more than 5-year intervals, in order to reflect changing circumstances.

## **2 EXISTING POLICIES AND CONTROLS**

- 2.1 To plan works likely to affect the fabric and significance of the Cathedral in accordance with the guidance available and with application to the appropriate authority.
- 2.2 To encourage English Heritage to complete the resurvey and description of the Cathedral and other listed buildings within the precinct.

## **3 RESEARCH AND RECORDING - EXTENDING UNDERSTANDING OF THE CATHEDRAL**

- 3.1 To encourage further studies of the Cathedral and Precinct, with an agenda for investigations and an ability to respond to opportunities.
- 3.2 To base proposals for works of repair or alteration on a detailed understanding of the features affected, with appropriate analysis and recording.
- 3.3 To develop and maintain the existing archive relating to the Cathedral fabric, to include a record of all investigations and interventions.

## **4 ARCHAEOLOGY AND BELOW-GROUND REMAINS**

- 4.1 As opportunities permit, to clarify the below-ground archaeological potential of the Precinct, using appropriate methods of survey to produce a plan of remains and archaeological vulnerabilities.
- 4.2 Where below-ground remains have been identified through survey or archaeological evaluation following development proposals, to make a careful assessment of the importance of these remains and where practicable ensure measures to protect them in situ.

## **5 PROTECTION AND ENHANCEMENT OF FABRIC AND SETTING**

- 5.1 To protect the historic character and fabric of Chichester Cathedral and its setting, the integrity of its interior spaces and the surviving evidence for its development.
- 5.2 To secure protection for the long-distance views of the Cathedral.
- 5.3 To safeguard and enhance the immediate setting of the Cathedral, where appropriate through partnership with the relevant local authorities and agencies.
- 5.4 Where new building in the Precinct is proposed, to safeguard and enhance the immediate setting of the Cathedral through the best achievable quality of design.

### *Protection of Cathedral interior and contents*

- 5.5 To minimise risk of damage to the fabric and contents of the Cathedral from normal public access, management activities and arrangements for special events.

### *Fire, security and disaster planning*

- 5.6 To maintain effective systems for fire protection and security of the site, buildings and collections, and for response to emergencies.

## **6 CATHEDRAL FABRIC: REPAIR AND ADAPTATION**

- 6.1 To confirm a set of principles for conservation of the Cathedral and associated buildings, based on Chapter's existing policy and reflecting current best practice.
- 6.2 Where appropriate, to consider completion or amendment of earlier repairs.
- 6.3 To develop proposals for the Bell Tower which reflect the work and mission of the Cathedral while observing also the principles for conservation and respect for the integrity of historic spaces

## **7 CATHEDRAL FABRIC: REGULAR MAINTENANCE**

- 7.1 To undertake planned programmes of regular buildings maintenance, with monitoring, inspection, conservation and repair, based on the recommendations of the 2006 Quinquennial Inspection.

## **8 THE CATHEDRAL'S COLLECTIONS**

- 8.1 To maintain the Cathedral's collections and inventory in line with the Cathedrals Measure 1990, subsequent amendments and supporting guidance.
- 8.2 To promote care and development of the collections, where appropriate with the support of the local museum community and other professional sources of aid.
- 8.3 To consider the fabric archive as an important part of the collections, with significant material identified, inventoried and curated.

## **9 LITURGY AND ARRANGEMENTS**

- 9.1 In considering plans for re-ordering the Cathedral, to ensure continuing understanding of its historic layout and uses.
- 9.2 Where appropriate, to consider adapting existing spaces to create greater dignity and enhance understanding.
- 9.3 To celebrate the role of sacred music at Chichester in the development of liturgy and possible future commissions.

## **10 EDUCATION AND INTERPRETATION**

- 10.1 To recognise the potential of the education service in enhancing understanding of the Cathedral and its purposes for a wide audience.
- 10.2 To maintain the present system for providing a mission of welcome through trained guides, as successful and appropriate.
- 10.3 To recognise the role of the collections in enhancing public understanding of the Cathedral, community and religious life, through the promotion of temporary exhibitions or permanent displays.
- 10.4 To review internal signage and consider the introduction of audio guides.

## **11 ACCESS, CIRCULATION AND VISITOR SERVICES**

- 11.1 To consider the commissioning of a full access audit as the basis for promoting access for worshippers, visitors and educational groups, in line with the Cathedral's aspirations and the requirements of the Disability Discrimination Act.
- 11.2 To manage access and administration for minimum impact on the historic buildings and spaces, with the sensitive location of visitor services and staff areas.
- 11.3 To review lighting within the Cathedral and develop a unified scheme which enhances historic spaces, and reflects the needs of liturgical use and display of sensitive materials.

## **12 THE CATHEDRAL PRECINCT**

- 12.1 In developing proposals for buildings or other features in the Precinct, to protect historic fabric and significance in the setting of the Cathedral, where appropriate by undertaking a heritage impact assessment.
- 12.2 In considering new building within the Precinct, to seek protection of below-ground archaeological features in the planning and extent of works, and to ensure that new building is of the highest achievable quality.
- 12.3 To seek protection of the special character of the Precinct as an outstanding element of the Chichester Conservation Area, in partnership with Chichester District Council.
- 12.4 To deter unacceptable public behaviour in the Precinct, without prejudice to the principle of welcome.
- 12.5 To understand and safeguard the ecological value of the Precinct and Cathedral, resolving potential conflicts on a basis of knowledge and agreement.
- 12.6 In view of the age of major trees within the Precinct, to consider the development of a long-term management and replanting programme.
- 12.7 In planning maintenance of the length of City Walls for which Chapter has responsibility, to consider appropriate means of working in partnership with Chichester District Council on implementing aspects of their policies for the Walls, especially with respect to conservation and the seeking of grants.



*Cathedral, Precinct and city centre, looking east*

**FOREWORD****by the Very Reverend Nicholas Frayling, Dean of Chichester**

The Cathedrals Measure of 1990 laid upon Chapters the responsibility for the creation of a Conservation Plan. In Chichester we have taken our time over this for two reasons: first, we have been anxious to produce a document that will be useful and not consigned to the bookshelves, and secondly because in 2006 we appointed a new Surveyor, Colin Kerr, on the retirement after 22 years of Dr Donald Buttress. The Conservation Plan endeavours to provide accurate information and a statement of good practice in relation to the fabric, furnishing and precincts of the Cathedral, and all with an eye to our primary mission.

The Cathedral was consecrated almost exactly 900 years ago (the anniversary is in October 2008) and, on account of Chichester's relatively modest status as a city, and the fact that it was never a monastic foundation, remains more compact than many ancient cathedrals. The structure of the Cathedral, though augmented, is basically Bishop Luffa's Romanesque building. The magnificent 14th-century Lady Chapel (at present being refurbished) is a particularly happy addition. Chichester is unusual in containing a number of notable 20th-century works of painting, glass and sculpture, due to the energy and vision of Dean Walter Hussey and his successors.

Conservation is about responsible stewardship, but it is about more than this: it must serve the mission of the Cathedral, as it seeks to respond to the particular challenges of the third Christian Millennium. It must speak of the beauty and glory of God, and be a visible sign of his Kingdom in the world.

This presents successive Deans and Chapters with particular challenges, as they seek to reconcile the requirements of responsible conservation with contemporary insights into access, use of resources and cultural diversity.

This Conservation Plan is a working tool. It will be regularly consulted, and no less regularly updated. It is intended to be comprehensive enough to be useful without being so detailed as to be impractical.

The Chapter is particularly grateful to those who have put much effort into producing this document, and wishes to express particular gratitude to John Rhodes and for the help he has received from Julian Munby.

It is hoped that this document will be of real benefit to the Chapter as it seeks to discharge its responsibilities for this wonderful, historic yet living Church.

**Nicholas Frayling, Dean of Chichester**

# 1.0 INTRODUCTION AND BACKGROUND

## 1.1 CONTEXT AND PURPOSE

The Cathedral Church of the Holy Trinity has stood on its present site since shortly after 1075, when the seat of the Bishop of the South Saxons was transferred to Chichester from Selsey. In essence still a great Romanesque building, it yet contains work of nearly every succeeding period in the middle ages and afterwards, and serves as a complex and instructive pattern-book of English ecclesiastical architecture. The value and interest of its buildings and collections exist within the context of the spiritual and cultural life of its community, its appeal to the many who visit each year, its importance as a commanding presence in the modern city, and the unique value of its wider setting and views. The significance of Cathedral and Precinct is enhanced by the archaeological potential of the site, close to the centre of the Roman town and possibly overlying the remains of the minster church which it replaced.

The Cathedral is nearing the end of a fifty-year programme of major repairs, with only parts of the Cloisters and the Bell Tower remaining of the main structures to be treated. The need to guide conservation approaches to these works and to the maintenance and smaller-scale repair which will follow, supported by the advice of the Cathedrals Fabric Commission for England, was the context for commissioning the Conservation Plan by the Dean and Chapter in December 2004.

The Plan's purpose is to provide guidance for day-to-day management of the Cathedral, Precinct and collections, future planning for change and development, and continuing programmes of maintenance and repair. It is meant especially to guide Chapter and the Fabric Advisory Committee in developing proposals for works which could affect the Cathedral and the Close, and to serve as a basis for discussions with the Cathedrals Fabric Commission for England (CFCE), English Heritage, the Local Planning Authority and the amenity societies as statutory consultees.

In order to do this, the Plan summarises existing information to create an understanding of the Cathedral's development through time; assesses the value and importance of the site and its various elements, collections and activities; defines issues which might have impacts on them; and proposes policies to guide future management and help protect character and significance.

## 1.2 BASIS AND STRUCTURE

The Plan is based on the model brief set out in *Conservation Plans for Cathedrals*, Advisory Note 4 of the Cathedrals Fabric Commission for England and the Association of English Cathedrals (2002), and on *Conservation Plans in Action*, ed. Katherine Clark, English Heritage, 1999. The underlying principles are drawn from *The Conservation Plan*, James Semple Kerr, 1996, and also take account of the series of international charters on the built heritage (summarised in the *Guide to International Conservation Charters*, Historic Scotland, 1997) of which the most important for Conservation Plan purposes is the *Charter for the Conservation of Places of Cultural Significance*, Australia ICOMOS, 1999 (the Burra Charter).

Following the Introduction, the Plan is in three parts:

*Understanding the Cathedral* summarises what is known about the development of the Cathedral and its Precinct and sets out a sequence of phases, covering the period from before the foundation on the present site until today. It also covers the contents and collections of the Cathedral church, and summarises the life of its community and range of its activities.

*Assessments of Significance* sets out criteria for assessing significance, proposes areas where the Cathedral is seen to have significance or value, and brings them together in a general Statement of Significance.

*Issues and Policies* considers factors which have affected the site in the past or could do so now or in the future. It proposes policies for meeting these concerns, the aim being to protect the significance of the place and promote its proper care and understanding.

The *Gazetteer* (Appendix 1) is a schedule of the individual elements which make up the Cathedral: setting, site and buildings. It considers the development, significance and vulnerabilities of each, and makes recommendations for their conservation or other treatment.

### **1.3 CONSULTATION AND ACKNOWLEDGMENTS**

The Plan has been compiled in consultation with a number of individuals inside and outside the Cathedral organisation, and their patience, assistance and advice is gratefully acknowledged. Thanks are due in particular to:

#### **The Cathedral**

The Dean and Chapter, Chichester Cathedral,  
and many members of the Cathedral staff  
Colin Kerr, Surveyor of the Fabric  
Dr Donald Buttress, former Surveyor of the Fabric  
Colin Clark, Head Guide  
Richard Meynell, Chapter Architect  
Michael Moriarty, Sub-Treasurer

#### **English Heritage**

David Brock, Historic Buildings Inspector

#### **West Sussex County Council**

Julie Bolton, Tree Officer,  
West Sussex County Council  
Graham Roberts, Senior Ecologist,  
West Sussex CC  
Mark Taylor, County Archaeologist, West Sussex  
CC, and Consultant Archaeologist to the Cathedral

#### **Chichester District Council**

James Kenny, Archaeology Officer

#### **Authorship**

The Plan has been compiled for the Dean and Chapter by John Rhodes Consultancy, Oxford, and Julian Munby, Oxford Archaeology.

## 2.0 UNDERSTANDING THE CATHEDRAL

### 2.1 INTRODUCTION, SCOPE AND SOURCES



*The full length of the Cathedral, looking west from the clerestory of the retroquire*

This section summarises the historical development of the Cathedral, its immediate setting in the Precinct, and the wider context of the city, as a way of understanding their significance and the issues which affect them.

The scope of the Plan is the Cathedral Church and the buildings and features of the Precinct within its current boundaries, an area smaller in extent than the medieval precinct, which also included the Bishop's Palace and other adjacent properties. The present area, consisting of the land and buildings in the ownership of the Dean and Chapter, is defined on the plan required by the Care of Cathedrals measure, and is shown in Figure 1. It includes the Cloisters, Bell Tower, the Treasurer's House, the House of Wiccamilcal Prebendaries, the Royal Chantry, 1 and 2 St Faith's, the Vicars' Hall and Close, Canon Gate, 4 Canon Lane and other houses in the Lane and St Richard's Walk, the Chantry, Residentiary, and Deanery, together with boundary walls, gardens and the main open areas around the Cathedral - the Paradise (now restricted to the area within the Cloister), the Cathedral Green (north and east of the Cathedral) and the South-west Lawn. The Prebendal School and the Bishop's Palace and Gardens are not included in the Plan, except as they provide setting for the main study area.

The emphasis of the Plan is on physical developments, in the fabric of buildings and their contents, with detail of individual elements in the Gazetteer (Appendix 1). The summary here brings them together in a narrative covering the period of the Cathedral in Chichester, from 1075 to the present. It also covers the earlier period, of the Selsey bishopric and the pre-1075 development of the area now occupied by the Precinct, since these give rise to significances and vulnerabilities which need to be identified and protected.

Material developments, however, can only be understood as part of a broader history of community, belief, worship and pilgrimage over many centuries. This less tangible legacy, reflecting the lives and ideals of the many who have built and worshipped here, makes a powerful contribution to the value and significance of the place. It is necessary to understand the life and work of the Cathedral community, past and present, since these underlie historical development and create the vitality of the living institution.

Understanding of the Cathedral, assessments of significance, and the identification of issues have been based on consultation with those acknowledged above (1.3), and on the material listed in Sources and Bibliography. Specifically Cathedral documents have also been indispensable, especially the Quinquennial and Annual Reports of the Surveyor of the Fabric, inventories of the Cathedral collections, reports of the Consultant Archaeologist and the Dean's Annual Report to the Cathedral Council.

## **2.2 TOPOGRAPHY & SETTING**

Chichester lies in the south-western corner of West Sussex, on the valley gravels of the coastal plain, about four kilometres from the foot of the South Downs and nine kilometres from the coast (Figure 2). West of the city are the tidal estuaries of Chichester Harbour, and it seems that the marine estuary of Pagham Rife, which now flows into Pagham Harbour, once also penetrated inland closer to Chichester. The south side of Pagham Harbour is formed by the Isle of Selsey, surrounded by sea or estuarine marshes until reclamation from the 18th century united it to the mainland.

A contour survey of the town shows that the Roman settlement was sited on a ridge of land between two river valleys, probably with marshy ground to the south. To the north a small stream flowed westwards into Chichester Harbour; to the east was the seasonal stream of the river Lavant, originally flowing south into Pagham Harbour. Its course appears to have been diverted around the south wall of the town in medieval times, and it now flows into Chichester Harbour.

Deriving in large part from this local topography, the Cathedral, whether viewed at a distance or seen at closer quarters from the town, has one of the most memorable of settings among English cathedrals:

*Chichester from the Selsey peninsula is like Chartres from the Beauce: no other English Cathedral ... has such a continuous presence on the flat surrounding countryside...; the spire becomes as invariable and natural as the sky and sun. What Chichester has in addition on any kind of clear day... is the gently rising backcloth of the South Downs two or three miles away, so that God, man and nature always seem to be in equilibrium. And from anywhere on those slopes ...*

*the effect is unforgettable: the plain like a sea, tipped with a glitter or shimmer which really is the sea, punctuated only with one slim spire’.*

(Ian Nairn, *Buildings of England, Sussex*, 1965).

From this seaward direction too, Chichester for long enjoyed the distinction of being the only English cathedral visible from out at sea,<sup>1</sup> its spire serving historically as an important mark for shipping in the Channel.

Back on land and from closer to, the Cathedral and its Precinct, occupying the southwest quarter of the small walled city (Figure 3), have a variety of settings, of both urban and rural character. On the north side, directly onto West Street (especially since demolition of the houses on the south side of the street, completed in the 1850s), the Cathedral is at the very heart of Chichester as a great dominant element in the townscape of busy shopping streets. On the south, viewed from the Precinct, it is a towering backdrop to the intimacy of gardens, walls and smaller buildings. And from beyond the city walls on this south-west side, the view remains unforgettable, still seen across green fields and the line of the defences, despite the building of the Avenue de Chartres in the 1960s which undoubtedly diminished the extent and quality of the prospect from this direction.



*The Cathedral from the south, viewed from the city wall across the garden of the Residentiary*

<sup>1</sup> A distinction now shared with Portsmouth's St. Thomas's, created a cathedral in 1927.

## 2.3 THE CATHEDRAL IN CONTEXT - FOUNDATION AND CITY

Chichester Cathedral is of the Old Foundation, a secular cathedral which has been the seat of a bishopric since its foundation, rather than an urban monastic cathedral such as Canterbury, Winchester or Durham, or a monastic church retained as a new cathedral in the 16th century, as were Gloucester, Bristol, Oxford and Chester. Since 1075 at least the life of the Cathedral has been intimately associated with that of the city.<sup>2</sup>

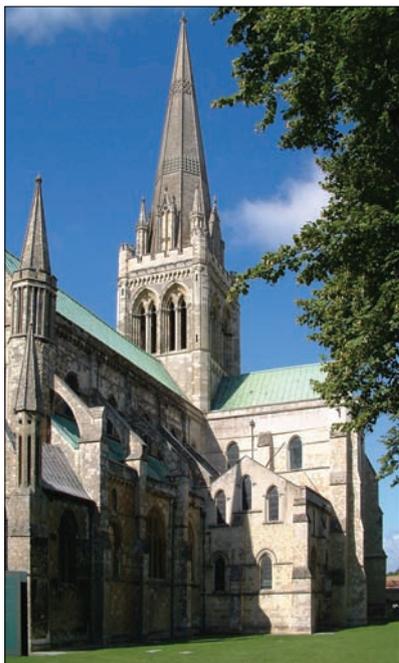
By the middle of the 12th century a governing structure had developed similar to that of other secular cathedrals. The four principal members of the Chapter were the Dean (the leading priest, elected by the canons), with the Precentor, Treasurer and Chancellor. Beneath these four were the canons of the Cathedral (about 26 in number during the middle ages) each of them occupying a stall in the quire. Members of Chapter were supported from the Cathedral estates, initially in common but from the 12th century at least partially from individual prebends. Most of the estates were local, their origins in the ancient possessions of the Selsey bishopric.

There were numerous other Cathedral staff. As canons came to spend time away on their prebends or elsewhere, their place at services were taken by appointed clergy, supported from 1232 or earlier by the common fund and known as the 'vicars choral'. There were also chantry priests and chaplains, attached to the chantries and side chapels of which there were fifteen by 1291 with more added in the 14th and 15th centuries. The death of Richard de Wych (Bishop 1245-53) and his canonisation in 1262 gave to Chichester an important patronal saint whose shrine, established behind the high altar in 1276, brought a stream of pilgrims and gifts of cash, jewels and land which did much to support building and renewal works at the Cathedral.

Otherwise, medieval Chichester was not a conspicuously prosperous or well-populated town. Its port was limited, and the cloth trade never brought the wealth enjoyed by other provincial towns. For most of the period from 1100-1500 the population stayed below 2,000. There were eight parishes in the town, including that of St Peter the Great, with its altar

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2 Diana E Greenway in Mary Hobbs, ed., 1994.



*Cathedral from the northeast*



*From the gardens of the Bishop's Palace*

in the Cathedral served by the subdean. Representatives of the town's churches appeared before the bishop at his visitations<sup>3</sup>, as did the warden and chaplain of the Hospital of St Mary, which from the early 13th century was under the direction of the Dean and Chapter.

Through its control over the town parishes and hospital, the Cathedral had considerable influence over the town, supported by its property holding and role as the town's greatest employer. The mayor and wealthy merchants linked their activities closely with the Cathedral. The Gild Merchant, in existence from the 12th century, was re-established in 1446 and united with the Gild of St George; the mayor of Chichester was always to be its Master, and the Gild was to maintain a chaplain in the chapel of St George in the Cathedral.

The generally good relations between town and Cathedral may have helped the church and community survive through the perilous days of the Reformation, which left the Dean and Chapter constitutionally intact<sup>4</sup>, though after 1570 with their powers constrained. Except for the Commonwealth period, the Cathedral played a full part in the life of the community, but by the late 18th century there was resentment towards its powerful position (*'a city within a city'*) and what seemed the complacency of the Chapter, reflected by 1800 in the poor condition of the church's fabric. It was the need for money for repairs which brought the Cathedral again into closer contact with both city and diocese, especially after the collapse of the spire in 1861. In one respect, though, the Cathedral was ahead of its time, in the promotion of theological education, with the Theological College, supported by Bishop William Otter and by the Dean and Chapter, founded in 1839.

The Close is still the home of the Cathedral community. The Dean, Precentor and Chancellor all have clergy houses there, the Cathedral Offices are in the Royal Chantry in the Cloister and the Bishop's Palace still fulfils its original purpose on the west side of the precinct. The Prebendal School (re-founded in 1497) serves as choir school and educates some 260 children in its buildings in West Street, and also now in North Street. The Cloisters and Vicar's Close are part of

<sup>3</sup> Except All Saints in the Pallant, which was a peculiar of the Archbishopric of Canterbury.

<sup>4</sup> Andrew Foster, 'The Dean and Chapter 1570-1660' in Mary Hobbs, ed. 1994.

the daytime network of city-centre footpaths, making the Cathedral still very much part of the daily life of the city.

The Cathedral today is the mother church of a diocese covering East and West Sussex, a place of worship for the city, the diocese and the many visitors. There are currently some 24 regular services each week - four services on Sunday, and daily Matins, Holy Communion (twice on Wednesday and Thursday) and Evensong - in addition to special school and other services, commemorative events and concerts. It is a place of cultural importance for music and the visual arts, and a vital educational resource for children and other visiting groups from a wide area. The sense of partnership with the city, district and county is a strong one, with members of Chapter and Cathedral officers serving on a number of local committees and acting as governors of schools, the County Archaeologist serving as the Consultant Archaeologist on the Fabric Advisory Committee, the Cathedral archives being cared for by arrangement by the County Archivist and good working relationships maintained with Chichester District Heritage and Tourism Officers.

## **2.4 HISTORICAL OVERVIEW AND DEVELOPMENT PHASES**

The Cathedral's historical development is fairly complex, with an earlier location at Selsey, a considerable breadth of archaeological interest on the present site, and a pattern of architectural change in which work of every century is represented. The summary opposite is set out in two preliminary and fourteen main phases, characterised by stages of building and repair, with particular attention to features represented in the present buildings. For each phase there is a marginal note of the bishops and deans whose work has contributed most to the Cathedral's development.

*DEVELOPMENT PHASES****Preliminary: before the present Cathedral***

The Saxon Cathedral at Selsey (c.680-1075)  
 Early history of the Chichester site (to 1075)

***Principal phases: the present Cathedral***

Phase I	(1075-c.1090)	The early Romanesque Cathedral (Bishop Stigand's work)
Phase II	(c.1090 -1123)	The early Romanesque Cathedral (Bishop Luffa's work)
Phase III	(1123 - 1187)	The later Romanesque Cathedral
Phase IV	(1187 - 1215)	Repairs and new work: the introduction of Gothic
Phase V	(1215-1245)	Rebuilding and renewal
Phase VI	(1245-c.1280)	Translation of St Richard and associated works
Phase VII	(c.1280-1305)	The pilgrimage church: repairs and improvements
Phase VIII	(1305-1350)	New works in the South Transept and Quire
Phase IX	(1350-1538)	Black Death to Reformation
Phase X	(1538-1660)	Reformation to Restoration
Phase XI	(1660-1800)	The later Stuart and Georgian Cathedral
Phase XII	(1800-1861)	Repair and collapse
Phase XIII	(1861-1950)	Rebuilding and consolidation
Phase XIV	(1950-2008)	Development, repairs and commissions

Note: The medieval phases here (I - IX) accord largely with those proposed by Tim Tatton-Brown in his plan of the Cathedral in Mary Hobbes, ed., 1994 (see Figure 5 of the present Plan). The period after 1538, however, is here divided into five additional phases, X to XIV.

## 2.4.1 Preliminary phases : before the present Cathedral

### *The Saxon Cathedral at Selsey*<sup>5</sup>

The cathedral of the Sussex diocese, established in Chichester in 1075, was transferred there from an earlier location on the Isle of Selsey, following the requirement of the Council of London that the seats of bishops should be in urban rather than isolated rural locations. It may seem surprising that Chichester was not the natural choice from the beginning, as happened with the Roman cities of Canterbury, Winchester and Rochester. It seems clear, however, that the town was abandoned in early post-Roman times and was not re-occupied until the 9th century, probably then in response to Viking attacks.

The beginning for Selsey was in 680/681, when Bishop (Saint) Wilfrid of Ripon arrived as an exile from Northumbria and remained among the South Saxons for about five years, evangelizing and baptising them. To allow the building of a monastic base for evangelization by Wilfrid, a royal estate on Selsey was granted to him by King Aethelwealh of Sussex, (not, as later tradition and the Lambert Barnard painting represented, the West Saxon King Caedwalla, who conquered Sussex in 684). The land and the monastery were at Church Norton, at the entrance to Pagham Harbour.<sup>6</sup>

About 705 Sussex became an independent bishopric, and Selsey became the centre of the see, with its cathedral based on the monastery at Church Norton; Eadberht, former abbot of the monastery, became its first bishop. The three and a half centuries of the Selsey Cathedral are difficult to chart, but it seems to have been a somewhat impoverished and fragile institution, and will have been vulnerable to the regular Viking attacks along the Sussex coast from the early 9th century. At such times the Cathedral community may well have sought refuge in Chichester, its Roman defences now given renewed purpose, and so established regular links with the urban centre.

The Domesday Survey shows Selsey to have been one of the poorest English bishoprics on the eve of the Norman Conquest. The last Anglo-Saxon Bishop of Selsey, Aethelric,

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5 Susan Kelly 'The Bishopric of Selsey' in Mary Hobbs, ed., 1994.

6 Julian Munby. 'Saxon Chichester and its Predecessors', in Jeremy Haslam, ed., *Anglo Saxon Towns in Southern Britain*, 1984.

was an adherent of the corrupt Archbishop Stigand, and fell with him in 1070. A second Stigand, a chaplain of King William, became bishop of Selsey and oversaw the transfer of the cathedral to Chichester.

After the move, the former cathedral at Church Norton became a parish church for Selsey,<sup>7</sup> but may soon have been demolished, to be replaced by a new church. A memory of its former status remained, however; Bishop William Reed in his will in 1382 requested '*My body to be buried in front of the high altar in the chancel of the Holy Trinity at Selsey formerly the cathedral church of my diocese*'. This church was itself demolished in 1865 except for the chancel, and what remains of the Saxon cathedral must lie beneath. There was formerly, south of the parish church, a tall tower, originally part of a Norman castle, which later became the belfry for the church. It is this tower which is depicted on Lambert Barnard's painting, in the present Cathedral, of St. Wilfrid receiving the first charter.

***Early history of the Chichester site, to 1075:  
the below-ground archaeological resource***

*Roman Chichester - Noviomagus Regnensium*

Before the Roman invasion of AD 43 the area of Sussex and East Hampshire made up the southern Atrebatian kingdom of Verica, ally of Rome, with his tribal centre probably at Fishbourne. It was Verica's expulsion which brought on the Roman invasion and led to their establishment of Togidubnus as client king in a new palace at Fishbourne. The earliest Roman buildings at Fishbourne, however, were military and may represent part of an invasion period supply base.<sup>8</sup> At Chichester also (where there is little evidence of a significant pre-Conquest presence) excavation has demonstrated an early military phase after AD 43 that may be military, followed shortly after by the development of an urban centre with some public buildings. The main street grid and further public buildings seem not to have arrived until the final quarter of the first century, possibly at the demise of the client kingdom and absorption of the town into the political mainstream of the province.

An indication of the Roman street pattern survives because the late Saxon streets had to enter through the existing Roman

7 Tim Tatton-Brown, 'The Medieval Fabric' in Mary Hobbs (ed.) 1994, 25.

8 John Wachter, *The Towns of Roman Britain* (1974).

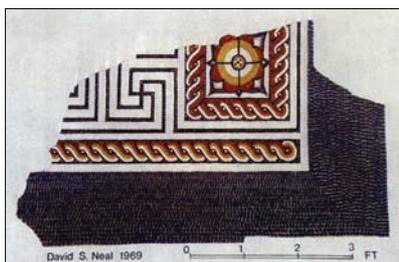
gates at the four cardinal points - but from here they tended to wander off the original lines. The Roman grid seems to have been very regular, based on the four streets meeting at a central forum and having subsidiary streets at right angles dividing the town into regular *insulae*. The forum seems to have been in the angle between North Street and West Street (i.e. immediately north of the Cathedral site) in an area of redeposited gravel. Other public buildings have been recognised in excavations elsewhere in the town: the basilica, public baths, temples and, to the east of the town, the amphitheatre.



*City wall south of the Cathedral, with the Residentiary bastion*

### *The Walls*

Previous understanding that the earliest Roman defences of Chichester were built in the late 2nd century, as an earthen bank, later cut back (in the 3rd century) to receive a masonry wall of coursed flint, seems to have been based on misleading evidence. It now seems clear that masonry wall and rampart were newly built together late in the third century, with bastions being added after the middle of the fourth century. The wall survives in places to as much as 2.4 metres high though now, throughout its whole circuit, much reduced by medieval and later robbing. In most cases the facing of the wall is a modern version of a late 18th century fancy. Four external bastions on the walls survive more or less intact at Chichester, and there is archaeological evidence for a further four. When historical evidence, for instance the maps of John Norden (1595, p.126) and of John Speed (1610, p.128), is added the total for the southwestern circuit which encloses the Cathedral precinct and Bishop's Palace comes to five. Of these two survive intact and one as a patch of unrobbed original wall-facing.



*Section of mosaic flooring now on view in the South Quire Aisle; drawing by David Neal*

### *The archaeology of the Cathedral site*

Though no complete Roman domestic structure has been excavated within the walls, there is a concentration of building remains in and around the Cathedral and its Precinct.<sup>9</sup> Extensive masonry structures of 2nd century date were detected during excavations and watching briefs at the east end of the Cathedral in 1966-68, confirming earlier evidence from 19th century discoveries that a large house with areas of mosaic floor lay beneath the centre and east end of the church. An area of mosaic uncovered in 1966 is now open to view in the South Quire Aisle. A

<sup>9</sup> Margaret Rule, 'Excavations in Chichester Cathedral', in Alec Down and Margaret Rule (ed.) *Chichester Excavations I* (1971).

further large house with mosaic flooring, probably of similar date, was found within the Bishop's Palace garden during the 18th century.

There is considerable potential for the remains of further such buildings around the Cathedral and in the Precinct, at no great depth and possibly well-preserved because of the lack of development, both historic and modern, in areas away from the main standing structures, and also within them.<sup>10</sup>

#### *Sub-Roman Chichester and the Saxon Burh*

It is possible that some form of Roman life continued at Chichester into the 5th century, and a find of late-Roman military metalwork suggests the presence in late- or immediately post-Roman times of Germanic mercenaries or an urban militia. Later evidence for any kind of continuing occupation of the town is, however, lacking, and total abandonment seems likely; there are no demonstrably pagan Saxon cemeteries in the area. A small group of inhumations found in 1991 buried in the surface of a Roman street south of East Street produced a radiocarbon date in the late 7th or 8th century but no other finds; this may represent a small Christian community or nothing more than 'squatter' occupation.<sup>11</sup>

Chichester was one of the places re-fortified as a *burh* in the West Saxon network of defence against Danish attack, certainly before 919 and possibly under King Alfred (871-99), for the Anglo-Saxon Chronicles record that in 894 a Danish army was defeated by the men of Chichester. Roman defences were repaired, and from the early 10th-century Burghal Hidage the length of defensible wall at Chichester may be estimated at 6,187<sup>1/2</sup> feet, from a total length of wall of about 7,800.<sup>12</sup> The shortfall could have been made up on the south-east side, where the River Lavant may have provided a measure of additional defence.<sup>13</sup> It was possibly at this time also that a pattern of subsidiary streets was laid out as property divisions, when blocks of land within the walls were parcelled out and occupied.

**10** The South West Quadrant of the Gazetteer, published by Down and Rule, 1971 (covering the Cathedral area) is reproduced as Appendix 2.

**11** Pers. comm. James Kenny

**12** Fred Aldsworth and David Freke (eds.) 'Chichester', in *Historic Towns in Sussex* (1976).

**13** John Magilton, 'Chichester, the Burghal Hidage and the diversion of the River Lavant', *The Archaeology of Chichester and District*, 1996, 37-41.

### *The minster church of St Peter*

By 1066, the southwest quarter of Chichester, between the walls and the main West and South streets of the Roman town (to which the cathedral was transferred in 1075) may have been already partially in the possession of the Bishop of Selsey.<sup>14</sup> Within the area, according to the account of William of Malmesbury, there existed an ancient minster church dedicated to St Peter, to which was attached a nunnery (or possibly a double community<sup>15</sup>). It is possible that this church may have been founded some time previously as a dependency of Selsey, serving the episcopal community as a place of refuge within the *burh* in times of danger.<sup>16</sup>



*Chapter seal of Chichester Cathedral, early 13th century*

The parochial altar of St. Peter remained within the Cathedral until 1853, and it seems probable that the minster church served as the cathedral until it was demolished to make way for the new building, which then continued the dual role of Cathedral (dedicated to the Holy Trinity) and parish church (dedicated to St. Peter). The early 13th century chapter seal of Chichester shows a church of Carolingian form which, it may be speculated, could represent the old cathedral at Selsey, or the minster church of St Peter, or could be merely a generalised design copied from another seal or manuscript illustration. Nothing of the earlier church appears to survive in the present fabric, but there is a strong possibility that within the footprint of the Cathedral or very close to it there may be extensive below-ground evidence for an Anglo-Saxon predecessor on the site, and for a range of other buildings associated with it. It seems likely that such buildings and their functions may have influenced development of the later Precinct buildings, or there may instead be evidence for discontinuity, and a fresh start on site. These possibilities will clearly have important implications for any proposals for below ground works in the area of the cathedral.

**14** *VCH Sussex, Vol.III, 102.*

**15** *As suggested by Dom David Knowles in D. Knowles and E. Hadcock, Medieval Religious Houses: England and Wales, 1953.*

**16** *VCH Sussex, Vol.III, 105.*

## 2.4.2 Principal phases: the present Cathedral

### *Phase I (1075-c. 1090): The early Romanesque Cathedral (Bishop Stigand's work)*

**Bishop Stigand (1070-91)**

Following the Council of London (1075), the transfer of the cathedral from Selsey to the centre of Chichester was overseen by Bishop Stigand, and while it was for long thought that no start was made on a new church till the time of his successor in the 1090s, it now seems more likely that building began shortly after the move,<sup>17</sup> and that the new church was well-advanced by the time of Stigand's death. The Cathedral was planned to have an eastern arm of three bays, with an apsidal east end, ambulatory and three apsidal chapels,<sup>18</sup> two-bay transepts (each with a two-storey eastern chapel) and a nave of eight bays. Changes in the internal and external masonry of the nave suggest that the four eastern bays were finished in a first phase, and that the remaining four bays, with the western towers, were built shortly afterwards; Quarr stone from the Isle of Wight was used throughout.

### *Phase II (1091-1123): The early Romanesque Cathedral (Bishop Luffa's work)*

**Bishop Ralph de Luffa (1091-1123)**

It is probably this second phase which represents the work of Bishop Luffa's time, before a formal dedication of the church in 1108. He also carried out repairs after a serious fire in 1114, and the new cathedral was probably largely complete by the time of his death in 1123. Building throughout was in Quarr stone.<sup>19</sup>

The original church must have had a flat ceiling or open timber roof to the nave and probably also the presbytery,<sup>20</sup> with groin vaults in the aisles. Apart from the extensive walling remaining from these phases, details of the first

- 
- 17 Robert Willis (1861); Richard Gem (1980); Tim Tatton-Brown, (1994).
- 18 Gem (1980) suggests that the arrangement of the eastern arm outlined here would be stylistically later than the 1070s, may be a rebuilding of the late 11th or early 12th century. Confirmation of the apsidal form of the east end was secured in excavations in the 1960s : see Down and Rule, *Chichester Excavations 1*, 1971, 134-5.
- 19 A useful summary of the extent of use of Quarr Abbey and of other stone sources subsequently employed in construction and repairs (including the re-use of earlier masonry) is provided in the Introduction to the 2006 Quinquennial Inspection Report.
- 20 Though Martin Andrew (1982) suggested a barrel vault over the presbytery.

church can be seen in the remains of the corbel table on the external aisle walls (visible at close quarters now in the Cathedral Library), in the finely carved capitals in the triforium of the presbytery, and in the surviving roll mouldings on the arches of the arcades. There is also early 12th-century chevron decoration on the south doorway of the southwest tower, with fragmentary billet moulding on the string courses.



*The head of Christ from the relief-carved panel 'The Raising of Lazarus'*

### ***Phase III (1123 - 1187) The later Romanesque Cathedral***

Much of the following half century was taken up with repairs and modest remodelling of the Romanesque church. Some works seem to have been made necessary by the uneven settlement of the new cathedral: a triforium arch on the north side of the nave and the clerestory above had to be rebuilt, and the whole of the clerestory wall of the nave had sunk down towards the western end, as continued to be a problem and as is still clearly visible today. Robert Willis was also able to show,<sup>21</sup> before collapse of the crossing tower in 1861, that *'the central crossing arches had been rebuilt with their own stones previously to the carrying up of the tower in the 13th century, and possibly a considerable portion of the piers also'*. These problems of uneven settlement may have been due to the presence of ditches or robbed walls from earlier buildings on the same site.

#### *The Chichester Reliefs; the Lady Chapel*

As to new work, the late Romanesque Chichester 'Lazarus' reliefs may be dated to the period after c.1120, probably as the surviving elements of a stone screen for the Quire built by Bishop Seffrid I, or just possibly by Bishop Hilary. A further significant addition (which might also be attributed to Bishop Hilary) was the enlargement of the central eastern apsidal chapel; three bays of this building are incorporated in the present Lady Chapel, the two western most bays still with their quadripartite rib vaults, the earliest in the Cathedral. In 1187,<sup>22</sup> in the time of Bishop Seffrid II, the Cathedral was again severely damaged by a serious fire, which destroyed the wooden roofs and damaged much of the east end. The fire also burned extensive areas of the city, including the Bishop's Palace and the canons' houses.

**Bishop Seffrid I (1123-47)**

**Bishop Hilary (1147-73)**

**Bishop Seffrid II (1180-1204)**

<sup>21</sup> Robert Willis (1861).

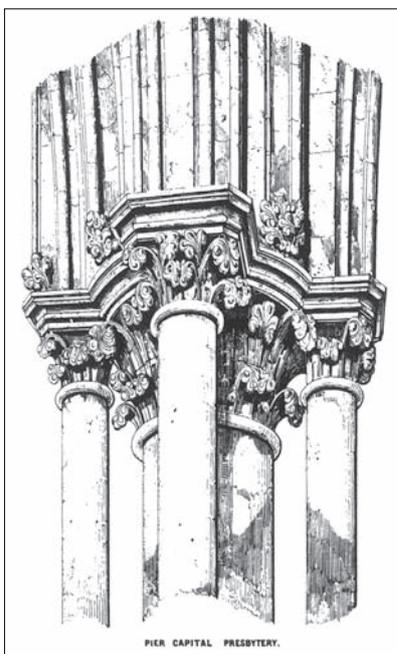
<sup>22</sup> The long-held belief in a consecration of the Cathedral in 1184 has recently been questioned. See Douglas Eagleton, 'When was Chichester Cathedral Consecrated?', *Chichester Cathedral Journal*, 1997.

***Phase IV (1187 - 1215) Repairs and new work:  
the introduction of Gothic***

The work of repair after the fire of 1187 was carried out rapidly by Bishop Seffrid, allowing re-dedication of the Cathedral in 1199. The facing stonework of the most badly affected areas was renewed (partially in Caen stone) rather than the whole being rebuilt, and resources were concentrated instead on a complete restructuring of the damaged east end.

*The Retroquire*

The new work brought to Chichester the beginnings of Gothic, such as were also appearing, about the same time though on a greater scale, at Salisbury and Lincoln, and it beautifully expresses the transition from Romanesque to Early English. The old ambulatory and apsidal chapels were demolished and replaced by a rectangular two-bay Retroquire, with new square-ended chapels flanking the mid-12th century Lady Chapel. The arcade of the Retroquire was given round arches to match the existing, but they rested on central shafts of Purbeck marble with four subsidiary shafts and large stiff-leaf capitals in the same material. The triforium also had round arches, each with a pair of pointed arches sharing a central clustered column of Purbeck marble. The spandrels provided spaces for decoration by sculptured figures within elaborately foiled shapes, but this work must have been done later, around the middle of the 13th century. (See Figure 7D for the development of the arcade bays at Chichester).



*Capital to the central column of the Retroquire arcade, from Robert Willis's 'Architectural History of Chichester Cathedral'*

*New work: clerestory, arcades and rib-vaults*

The clerestory had been everywhere severely affected by the fire, and was extensively rebuilt with Purbeck shafts, abaci, capitals, and lintels which tied the arches back to the outer wall. Wall buttresses were strengthened and flying buttresses built to give stability and help to take the weight of the new stone vault. Internally the arches of the main arcade were given subsidiary shafts, with capitals, of Purbeck marble, and triple vaulting shafts were run up to carry the new quadripartite stone rib-vaults introduced for the high roofs, and also for the aisles. String courses of Purbeck marble were run across below the clerestory and triforium and to unite the capitals of the arcade. It seems unlikely that all the work of rebuilding and vaulting had been finished by 1199,

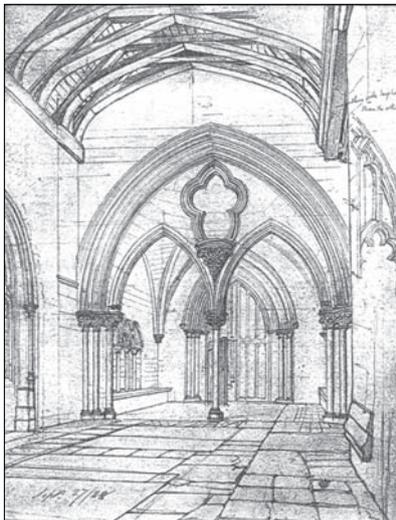
and materials were still being provided in 1205-6, when there were two licences for bringing Purbeck marble from Dorset. Further study is required to help date the work, but it is possible that the enlargement of the transept chapels, of the Four Virgins (north) and of St Pantaleon (south), also belongs to this short but active phase. From 1207-15, however, with the see vacant and England under a papal interdict, it is likely that all work was suspended. Further disaster occurred, with the destruction of two towers of the Cathedral in a great storm in 1210. One was that on the southwest, the other either the crossing tower or the northwest tower - probably the latter.

***Phase V (1215-c.1245) Rebuilding and renewal:  
(Early English)***

**Bishop Richard Poore is  
(1215-17)**

**Bishop Ralph Neville (1222-  
c.1245)**

After the introduction of Gothic in the Retroquire in the 1190s, the further progress of Early English at Chichester during the 13th century is complex. Work seems to have been restarted by Bishop Richard Poore after 1215, and by the 1220s was well underway with repair of the towers and re-leading of roofs. The southwest tower was repaired with Caen stone, heavily buttressed, and given an upper stage with pairs of tall lancets. Ralph Neville was Royal Chancellor from 1226 to 1240 and secured Henry III's help; in 1232 a hundred trees were granted by the king and two years later a further fifty, while indulgences were granted to provide money for repairs and for carting the royal timber. It seems clear that extensive roof repairs were being carried out, though these can only have been short-lived, since it has been shown that the existing high roofs over nave and eastern arm were completely renewed after 1280, only about half a century later.<sup>23</sup> It seems likely that the walls were still subject to settlement and remained unstable until their strengthening in connection with the roof works towards the end of the century.



*St Richard's Porch, drawing  
by George Scharf*

***North and south porches***

The completion of a programme of repairs by 1240 may be inferred from an agreement of that year with John the Glazier, by which he agreed to keep the windows of the Cathedral in good repair. Two other elements, also fairly certainly built around then, are the North and South Porches (the latter 'St Richard's Porch' though built by Ralph Neville) and both predating the construction of the Sacristy on the south, and the nave chapels, north and south.

**23** JT Munby, 'Medieval Carpentry in Chichester: 13th century roofs of the Cathedral and Bishop's Palace', in Alec Down, ed.1981.

***Phase VI (1245-c.1280) Translation of St Richard and associated works (Early English)***

**Bishop Richard de Wych  
(c.1245-53)**

**Canonisation of St Richard,  
1262**

**Translation of St Richard,  
1276**

*The Nave Chapels*

The series of nave chapels was begun by 1240s by Bishop Richard de Wych, with the construction on the north side of St Edmund's Chapel, where he was to be buried. Possibly the nave chapels on the south side were also constructed at about the same time. The other chapels on the north, however, though planned from the beginning, seem not to have been built until the 1270s, at around the time of St Richard's translation to the new shrine behind the high altar (1276). The chapels had individual gabled roofs until united by continuous parapets in the 15th century.

*Completion of the Crossing Tower*

One further major element of the Cathedral seems to belong earlier in this phase; Bishop Ralph Neville left money which was spent in his successor's time, about 1247, on the completion of a stone belfry which he had begun but which had '*stood for a long time unfinished and which was almost despaired of*'. This seems more likely to have been the central crossing tower, which collapsed in 1861 and which was mid-13th century in style, rather than a detached bell tower such as was to be built two hundred years later.

*Sacristy (Chapter House) and West Porch*

The 'Sacristy' (perhaps the original Chapter House and now the Canon's Vestry) was built after the South Nave Chapels, either before or just after the translation of St Richard; more analysis of the fabric is required to help establish any firmer date. The West Porch as it survived could also be either side of 1276, built as a last stage of the remodelling works to the West Front prior to renewal of the roofs from the 1280s.

***Phase VII (c.1280-1305) The pilgrimage church: repairs and improvements (Decorated)***

The translation of St Richard's body to the shrine behind the high altar created a centre of pilgrimage which brought considerable wealth to Chichester and introduced a period of extensive renewal and development.

*Replacement of the high roofs; extension of the Lady Chapel*

The major work of this phase was the replacement of the high roofs of the eastern arm and nave, working from west to east to produce the splendid and technically advanced structures which survive. The work also involved the raising and straightening of the side walls of the nave to create a stable base for the new roof, corbelling out on the north and stepping in on the south. The flying buttresses were strengthened and roof drainage improved, and a new and higher west gable built (though re-using much 12th-century material). Dendrochronological dating places the roof works between 1280 and about 1315, mostly therefore in the time of Bishop Gilbert.<sup>24</sup>

**Bishop Gilbert of St. Leofard  
(1288-1304)**

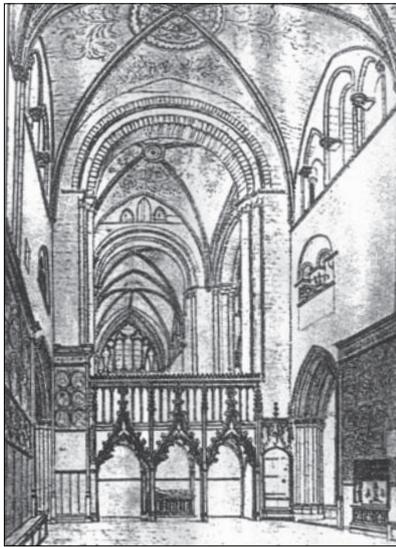
Gilbert also re-worked the Lady Chapel, extended it by two bays, introduced tierceron vaulting and installed new Decorated windows.

***Phase VIII (1305-1350) New works in the South Transept and Quire (Decorated)***

*South Transept and 'Sacellum'*

During the episcopate of Gilbert's successor, John Langton, there was expenditure on 'a certain wall and window built from the ground to the top of the chapter house on the south side' which fairly certainly refers to the remodelling of the South Transept with its great seven-light window with elaborate Decorated tracery (1305-37). There was also a new gable to the transept, and buttresses on its southeast side. The South Transept, which now came to serve as the meeting place for the Cathedral's General Chapter (hitherto located in the late 13th-century building in the angle between South Transept and Nave which was eventually to become the Canons' Vestry), was possibly intended also to house Langton's tomb. His further contributions included the provision about 1330 of a splendid set of wooden stalls for the quire, below the crossing; these were removed before the spire fell in 1861 and their replacements incorporate much of the original 14th-century work, in the ogee arches, shafts and misericords. Also saved from the destruction of 1861 was the stone screen known as the *Sacellum*, which was set on the rear of the quire stalls facing into the South Transept, and was again replaced there in 1904-7. The screen was provided by Bishop Stratford and encloses his tomb.

**Bishop John Langton (1305-37)**



*J Buckler's drawing of the South Transept in 1812*

**Bishop Robert Stratford  
(1337-62)**

24      Munby, 1981.

### ***Phase IX (1350-1538) Black Death to Reformation (Perpendicular)***

**Bishop William Reed  
(1368-85)**



*The Cathedral from  
Westgate Fields, 1851*



*Drawing by Randall Blacking  
to demonstrate re-instatement  
of the Arundel Screen, 1960*

The Black Death must have led to a suspension of activity in Bishop Stratford's time, but by the 1370s the condition of the fabric led to a renewed phase of repair and reconstruction.

#### *North Transept*

In 1371 Bishop William Reed secured an indulgence for those who gave alms to the Cathedral as it was '*in need of costly repair.*' There followed an extensive programme to repair the unstable walls of the North Transept. Substantial buttresses were built to support the northwest corner, a new window in an early Perpendicular style was inserted, with a new gable above, and the clerestory level on east and west sides of the transept was rebuilt. Much of this work was done in blocks of Upper Greensand from the Ventnor area of the Isle of Wight. A new vestry (now demolished) was built on the west side of the North Transept, corresponding to the Sacristy/Canons' Vestry on the south side.

#### *The Spire*

The culmination of 300 years of building was finally achieved in the late 14th century with the construction of the splendid stone spire above the crossing tower. Clearly inspired by the earlier 14th-century example of the Salisbury Cathedral spire, that at Chichester is in an early Perpendicular style, with tall lucarnes, inner pinnacles and two bands of decoration. The original was of course lost with collapse of the tower in 1861, but Scott's replacement was a careful replica in nearly every respect.

After completion of the Cathedral church, the 15th century was mostly taken up by minor works within the church, but also by some major developments in the construction of buildings in the Precinct, which now make significant contributions to the character of the Cathedral and its setting.

#### *The Arundel Screen and the Sacristy*

In the Cathedral church, the most important addition was the pulpitum screen to the Quire, attributable to Bishop Arundel in the mid- to late-15th century, which may have necessitated the removal to the South Quire Aisle of Bishop Stratford's Sacellum. Other (undocumented) works in the Cathedral included the creation of a continuous parapet along

the north and south nave chapels, replacing the individual gables. The chamber above the Sacristy on the west side of the South Transept was raised in height and provided with new windows to serve as an Upper Chapter House (now the Song School). Though heavily restored in 1910 it retains much of its 15th-century work.



*Southeast corner of Paradise and the Cloisters*

*New buildings in the precinct; the Vicars' Close and the Cloisters*

In the precinct there were major developments from the late 14th century. Of the layout and content of the earlier Precinct south of the Cathedral church there is some uncertainty, though it seems apparent that the buildings of St Faith's Chapel, Treasurer's House, and the houses later occupied by the new foundations of the Royal Chantry and the Wiccamical Prebendaries lay along an east-west route which became the south alley of the Cloister, with a parallel route, represented by the present Canon Lane, to the south. More work and especially the recognition of below-ground features are needed to help elucidate the arrangement of the early precinct and its possible origins in the buildings associated with the Saxon church. Much remains to be understood about the early development of Chichester and the area of the Precinct, relatively undisturbed, could be crucially important.

Starting in the 1390s new accommodation was built for the vicars choral (though incorporating an earlier undercroft), with a hall and 28 sets of lodgings arranged around a small court on the east side of the Precinct. About 1403 a covered walkway was built from this Vicars' Close to the Cathedral Quire, and a little later the other Cloister walks, south and west, were added. The Cloisters at Chichester are unique among English cathedrals in being of irregular plan form and in centring around the south transept rather than occupying the space between it and the nave. In a secular cathedral they were not intended as a conventual arrangement for meditation and study, but as an evolving set of covered ways connecting existing buildings of the Precinct with the Cathedral church, and enclosing the consecrated burial ground of the Paradise.<sup>25</sup>



*Western Cloister walk, 2007*

**25** It has been suggested (by Canon Peter Atkinson) that the cloister walks were intended, or at least came to be used, as part of a processional route connected with the commemoration of St Richard.

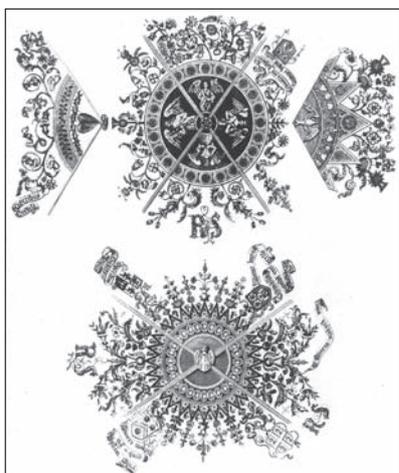
### *The Bell Tower*

The other major 15th century building of the Precinct was the detached belfry on the north-west side of the Cathedral church. This too was built, in the first quarter of the century, in an early Perpendicular style, using large ashlar blocks of Upper Greensand from Ventnor. The reason for its construction as an isolated element (now unique among English cathedrals<sup>26</sup>) may perhaps be found in the building, shortly before, of the central spire to the Cathedral and the constant concerns about its stability, urging removal of the bells to avoid the dangers of vibration.

### *Lambert Barnard's work in the Cathedral*

The last benefactor of the Cathedral before the Reformation was Bishop Robert Sherburne, who employed the painter Lambert Barnard (perhaps as late as the mid-1530s) to decorate all the vaults of the Cathedral with 'a rich and delicate pattern of flowers, fruit, acanthus foliage sprouts from a ring surrounding the central boss'.<sup>27</sup> The only surviving elements of this once extensive scheme are one bay in the Lady Chapel and fragments in the Nave South Aisle. Barnard also produced the large-scale paintings on oak panels in the South Transept which celebrate the royal connections of Chichester from early times and the confirmation of Sherburne's own position as bishop by Henry VIII - an outstanding example of local and religious propaganda in the dangerous and uncertain days of the Reformation. The corresponding set of portraits of Bishops of Chichester, now displayed in the North Transept, were originally an integral part of this scheme.

### **Bishop Sherburne (1508-36)**



*Lambert Barnard's painted vault to the nave, drawn by Thomas King, 1814*

### **Bishop George Day (1543-51 & 1553-57)**

### ***Phase X (1538-1660) Reformation to Restoration***

Bishop Sherburne did not live to see the calamitous events of 1538 when, with dissolution of the remaining monasteries and the injunction to remove images and shrines, the common pattern of destruction came to Chichester. The shrine of St Richard was demolished and its precious metals and jewels sent to the Tower of London. As the Reformation progressed under Edward VI, stone altars were ordered to be 'plucked down'; the screen walls between the Nave Chapels were removed and the space turned into outer aisles. Bishop Day protested against the destruction and was himself removed, but he returned under Mary and by 1556 had engaged

<sup>26</sup> That at Salisbury had been demolished by 1790.

<sup>27</sup> See E. Croft Murray (1956), 108-25.

Lambert Barnard to repaint the figures on a re-erected Rood over the Arundel Screen in the Cathedral.

With the reign of Elizabeth, Barnard was painting (in 1561) the Ten Commandments, to be sited behind the main altar, one of the earliest recorded instances of an embellishment which was to become so characteristic of the Anglican east end'.<sup>28</sup> With final removal of the Rood, an organ may have taken its place above the screen and in 1588 was repaired. Repairs were also done (in 1563) to the spire, using money raised by the sale of Cathedral plate.

**Bishop Henry King (1642-70)**

The fabric was generally in poor condition by the early 17th century, and the Northwest Tower collapsed in, or shortly before, 1636. Plans to rebuild it and to repair also the North Transept roof and vault, with other dangerous roofs over the Cathedral, came to nothing. In 1642, early in the Civil War, with the surrender of Chichester to a parliamentary force under Sir William Waller, the city suffered major damage and the Cathedral itself was despoiled when a party of soldiers entered the church. Barnard's historical painting of Bishop Sherburne with pictures of the kings of England was attacked, the books of the Library were thrown out of doors, and most of the medieval building records of the Cathedral destroyed. It is probable also that the tracery of the great west window was wrecked and that of the great south window severely damaged. The medieval Deanery, astride the City Wall south of the present Deanery, was destroyed during the siege itself.



*List of contributors to the post-Restoration Cathedral repair fund, in the South Transept*

***Phase XI (1660-1800) The later Stuart and Georgian Cathedral***

The period after the Restoration of Charles II saw an attempt to 'repair and beautify' the Cathedral, not always successful. The damaged great windows of the west end and South Transept were propped up with timber, and the high-pitched roofs above both transepts and the Lady Chapel were reduced to low. The surviving triforium roofs were probably also built at this time. Sir Christopher Wren about 1684 recommended demolition of the Southwest Tower to balance the collapsed Northwest Tower and allow a rebuilding of the west front, but instead the collapsed tower was tidied up and given a

28 Edward Croft-Murray, 'Lambert Barnard, an English Renaissance Painter', *Archaeol Journal* 113 (1956).



*West front and towers, drawn in 1781, showing the reduction of the northwest tower carried out in the 1680s*

sloping battlemented parapet to the west which survived until rebuilding of the tower in 1899-1901.

Repairs were carried out to the top of the spire, damaged by lightning in 1721; it had already been strengthened by Wren at the end of the previous century. New paving was introduced into the ‘*great chapter house*’ (probably the South Transept) and Quire between 1729 and 1731, when many floor slabs were moved into the Nave and aisles. New pews were introduced into the Quire and Presbytery and galleries erected under the presbytery arches to provide additional sittings, at a time when Cathedral worship was confined to the eastern arm.

In 1750 the Lady Chapel, partly ruinous, was made over to use by the Duke of Richmond as a family mausoleum, with the digging of a vault and a raised floor level to accommodate it. Windows were partially or wholly blocked and plastered over, and the Cathedral Library was moved into the eastern three bays, above the Richmond vault, an arrangement which continued until 1871. The whole second half of the 18th century saw very little work of repair being carried out.

#### ***Phase XII (1800-1861) Repair and collapse***

The first sixty years of the 19th century saw a series of repair phases to a building which had slid into a poor condition over a long period. The first came in 1812-17 under the London architect James Elmes, with some minor repairs and the covering of Lambert Barnard’s decorative vault paintings with a ‘dirty yellow wash’; its removal in the 1830s destroyed what remained of the paintings. This came after a further phase of ‘major repairs and improvements’ between 1829 and 1832, principally to the Quire and Presbytery. During these works the Chichester Reliefs were discovered and moved to their present location in the South Quire Aisle. The galleries and some tombs around the high altar were removed, and repairs done to the early Romanesque arches. After the arrival of George Chandler as Dean, energetic programmes of work were undertaken, with new window glass and the removal of the late medieval battlemented parapet to the triforium galleries. In 1841, following appointment of James Butler as architect, the North Transept was again re-united with the body of the church and in 1853 the sub-deanery church of St Peter which it had housed since early medieval times was relocated to a new church by R.C. Carpenter in West Street.

**Dean George Chandler  
(1830-59)**

**Bishop William Otter (1836-40)**



*Clearing rubble from the crossing after collapse of the tower, 1861*

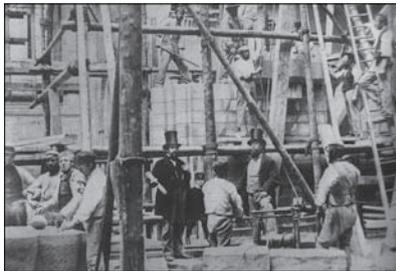
**Dean Walter Farquhar Hook (1859-75)**

Carpenter also restored the tracery of the great west window and the Nave Chapel windows. With removal of the sub-deanery church, the old pews and galleries were taken out of the North Transept and both transepts given new roofs to their original steep medieval pitch. With Chandler's provision of new pews and pulpit, the Nave again could be used for services.

#### *Collapse of the Tower*

In July 1853 Robert Willis lectured to the Royal Archaeological Institute on the architectural history and his analysis of the Cathedral. In 1859 work began on another major restoration of the Quire, under the architect William Slater, and the organ and Arundel Screen were taken down to prepare the way. The removals uncovered serious cracks in the crossing piers, and despite urgent work to repair them during 1860 the cracks continued and worsened. Giving enough warning to allow removal of the choir stalls and other furnishings below the crossing, the tower collapsed and the spire fell on 21 February 1861.

#### *Phase XIII (1861-1950) Rebuilding and consolidation*



*Sir George Gilbert Scott (right of centre) during rebuilding of the tower, 1861*

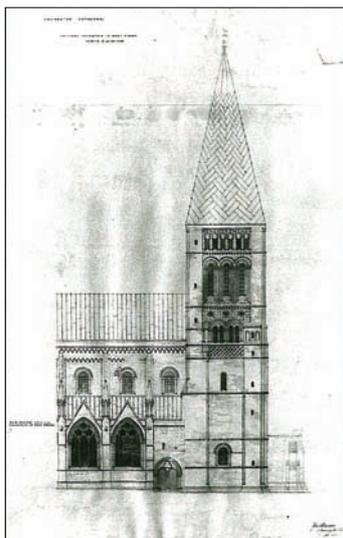
Willis's account of the disaster<sup>29</sup> is an invaluable record of events and the reasons for the collapse. Sir George Gilbert Scott was engaged to replace Slater, (though generously continuing to work with him) and set about rebuilding the Tower and spire as closely as possible to their form before the fall. Two changes were made: the Tower was re-built about six feet higher to bring it clear of the raised roof heights of the four arms, and the former blocking of the belfry openings was not reproduced. Rebuilding took just over five years, and repairs then continued inside, as the Cathedral re-opened for worship.



*Crowning the spire with the weathervane, 28 June 1866*

The Richmond vault in the Lady Chapel was dismantled and the chapel rededicated in 1872. In 1871 a new reredos for the high altar (by Slater and Carpenter) was introduced but replaced in 1910 by another, by Somers Clarke. In 1890 a new Quire Screen (by Bodley and Garner) was erected, and a new pulpit by Scott installed in memory of Dean Hook. The platform to the former shrine of St Richard, behind the high altar, was lowered in the 1870s, but about 1905 was again raised.

<sup>29</sup> Willis (1861).



*J.L. Pearson's design for the rebuilding of the northwest tower, early 1890s*

**Bishop George Bell (1929-58)**

A report in 1875 on the condition of the fabric, by the new surveyor G.M. Hill, was the prelude to a programme of repair works, with the setting up of a 'Cathedral Restoration Committee' in 1894 to help fund it. The chapels of St Mary Magdalen and St Clement were restored and the Lady Chapel roof rebuilt to its steep medieval pitch.

#### *The Western Towers*

Most significantly, the western towers were restored, the Southwestern to designs by Sir Arthur Blomfield, and the Northwestern by J.L. Pearson. Pearson's original design for both towers (p.50) envisaged additional stages and spires for both towers, but as eventually completed in 1901 (by his son, after J.L.P.'s death) the Northwest Tower was rebuilt in a more restrained though sympathetic style, and it matches well the Norman work of its companion.

During the first half of the 20th century repair work continued, with more of the Cathedral brought back into use. Repairs were carried out to the chapels of St Clement, St George (1921), Saints Edmund and Thomas (1923), and St John Baptist (1924). External repairs were also done from 1931, with the restoration of the South Transept gable in 1932. In the immediate post-war period, repairs were carried out in Clipsham stone to the flying buttresses on the north of the Presbytery, following air-raid damage. Finally, in the late 1940s, the lead coverings of the high roofs were replaced in sheet copper.

#### ***Phase XIV (1950-2008) Development, repairs and commissions***

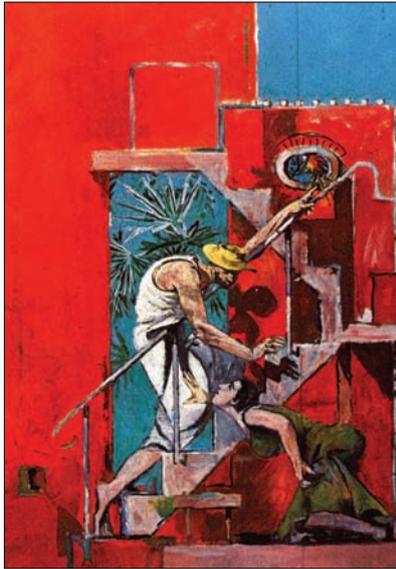
This most recent phase of the Cathedral's development has been characterised by two fields of activity: a major long-term programme of comprehensive repairs to the historic fabric, and the development of a pattern of commissioning new works of art to beautify the Cathedral and its worship.<sup>30</sup>

#### *Commissioning of works of art*

Commissioning of works for Chichester in the later 20th century grew from the friendship of Bishop George Bell and the German artist Hans Feibusch who, among important works elsewhere (St Alban, Holborn, and in Bristol) carried

<sup>30</sup> See David Coke and Robert Potter, 'The Cathedral and Modern Art' in Mary Hobbs (ed), (1994).

**Dean Walter Hussey  
(1955- 77)**



*Graham Sutherland's 'Noli Me Tangere', commissioned in 1958 for the Chapel of St Mary Magdalen*

**Dean Robert Holtby  
(1977-89)**

out a number of commissions for churches in the Diocese but whose principal works were produced for the Cathedral itself - *The Baptism of Christ* in 1951, and the *Ascension* for the Bishop's private chapel (1953). Belief in the value of modern art in the spiritual life of Chichester was strengthened when Walter Hussey was appointed Dean in 1955, bringing with him a great deal of knowledge and commitment.

Hussey commissioned major works of art, among the best-known of which are: from Graham Sutherland the painting *Noli Me Tangere* (1958) for the Chapel of Mary Magdalen; from Ceri Richards a set of six copes (1962); from Geoffrey Clarke and Robert Potter the nave pulpit, of concrete and aluminium (1966); from John Piper the tapestry in seven panels to hang before the Sherburne reredos behind the high altar (1966); from Marc Chagall the window *The Arts to the Glory of God* in the north of the Retroquire (1978).

Music as well as artworks was commissioned, and Leonard Bernstein's *Chichester Psalms* were performed at the 1965 Festival. After Hussey's retirement in 1977, the tradition continued, under his successor Dean Holtby (with a new font by John Skelton in 1982-3 and a major tapestry for St Richard's shrine, by Ursula Benker-Schirmer in 1985) and Dean Treadgold (with Philip Jackson's *Christ in Judgement*, 1998, and his monumental statue of St Richard, 2000, before the west front of the Cathedral). There was also the Icon of St Richard by Sergei Fyodorov commissioned to mark the 750th anniversary of the death of St Richard in 2003.

#### *Repairs and improvements*

Dean Hussey also oversaw the processes of conservation from 1955, at the beginning of what became a fifty-year programme of major works of repair and renewal. The main elements of the programme, initially with Robert Potter as Surveyor of the Fabric (1959-85) and subsequently, until 2006, with Donald Buttress, are set out below. From the 1980s, following termination of works to the crossing tower, the principle has been to progress logically through a sequence of major repairs to the exterior and interior of the Cathedral: from West Front to Nave interior, north side of Nave, south side of Nave, South Transept, south side of eastern arm and finally (in 2005-7) Lady Chapel exterior and interior. There have also been projects to enhance the Cathedral and adapt it to fresh needs. The Arundel Screen (taken down in 1860) was in 1960 restored to its position below the crossing as

a memorial to Bishop Bell, necessitating removal of the Bodley and Garner oak rood-screen. Following setting up of the Cathedral Works Organisation, the vault of the present Treasury was secured, the former chapel opened to the public in 1976 for the display of church plate from the Cathedral and Diocese, and a strengthened floor created above to house the Cathedral Library.

Given the demands of the programmes of maintenance and improvement, a Trust was established in 1980 for ‘the restoration, improvement, development and maintenance and repair of the Cathedral Church, its furniture, ornaments and precincts’ and has successfully generated funds, to care for the historic fabric, enhance the Cathedral and its work of mission, and respond to the needs of its visitors.

#### Summary of repair and restoration works 1950-2007<sup>31</sup>

1960-61	Reconstruction of 15th century Arundel screen.
1966-68	New reinforced concrete foundations to external walls of eastern arm and Nave.
Early 1970s	Lowering level of churchyard, with new drainage trench In Bell Tower, renewal of stonework of base with sets of new steps up to first stage and down to basement (converted as Cathedral Shop). Octagonal lantern refaced in Purbeck stone, with replacement of open-traceried parapet.
1960s/70s	Further consolidation of Quire, especially at triforium level, with horizontal concrete slab above aisle vaults, in Quire and in Nave.
1970s	New limestone floors in Quire Aisles. New limestone floors in E and W sections of Nave, associated with lowering of West Porch floor level.

<sup>31</sup> For more detail than this very brief recital, see Donald Buttress’s *Introduction to the 2006 Quinquennial Inspection Report*. Not all dates are precisely recalled.

Late 1970s	External stone repairs to Bell Tower belfry stage, upper Library and much of offset plinth around Cathedral, made necessary by lowering of ground level.
1970s/80s	Reconstruction of several flying buttress arms of the Quire.
Late 1970s	Repairs to external masonry of Tower and Spire: much of parapets, all four main corner pinnacles, upper lucarnes and some parts of spire.
1985	Termination of external stone repairs to crossing tower, with removal of all scaffolding. Localised repairs to gable of Chapel of St Mary Magdalen, rebuilding of two eastern flying buttresses to Quire.
1985-95	Annual regular repairs to the Cloister.
1987-92	Underpinning and reconstruction of major buttress at NW corner of North Transept (Buttress 60).
1988-92	Repair of six flying buttresses on north side of Nave, with new water channels and reconstructed spirelets, and general masonry repairs.
1992-5	Reconstruction and strengthening of masonry, with replacement of Purbeck columns, capitals and bases, at clerestory level of Nave.
1995	Similar repair work to Purbeck features and masonry in Quire. Repair of E wall of Retroquire, with limewashing of vault.
1996	Similar work to North and South Transepts, with limewashing of vaults. Central space under Crossing cleaned and shelter coated; vault lime-washed. External repairs on south side of Nave. Repair and replacement works to interior of SW Tower. Cleaning and redecoration of Pearson ceiling to NW Tower
1986-2006	Improved fire protection measures and compartmentation in all four major roof spaces. Roof access safety system. Hard standing on North Green for emergency vehicles.

1996-99	Cleaning and lime-washing of lower vaulting of aisles and chapels of Nave.
2000-01	Restoration to West Front. Reconstruction of West Porch, with new roof and parapet.
2000-02	Major restoration of exterior of S Transept: repair of upper parapet and corbel-table; refacing of gable; new hood-moulding to S window, with repair of tracery. SE and SW turrets recapped.
2002-03	Repair to St. Pantaleon Chapel and eastern face of South Transept, with much replacement of window tracery externally.
2003-04	Repair to south side of Quire Aisle and clerestory above.
2004-05	Repair of the high gable of the Quire and St Mary Magdalen Chapel.
2005-06	Repair of north side of Quire at upper levels with St John the Baptist Chapel.
2006-07	Repair of Lady Chapel, exterior, masonry, window tracery and glass. Releading of roof, and roofs of two flanking chapels.
2007-08	Interior cleaning of Lady Chapel.

## 2.5 LITURGY AND MUSIC

### *The medieval Cathedral and Diocese*

St Richard described the Cathedral's role as '*the mother and mistress*' of all the churches of the diocese. At important feasts and saints days, but especially at Whitsuntide, processions came from the parishes to meet at the Cathedral, not always in the most peaceful manner, and to make offerings. With Chichester in the far western corner of its diocese, it was difficult for many parishioners to make the journey regularly, and dues were collected also at the other archdeaconry centres of Lewes and Hastings.

Apart from such major celebrations, the central purpose of the governing Chapter was the regular performance of the divine office. There were seven daily services: Matins and Lauds, Prime, Terce, Sext, None, Vespers, and Compline, and in the conduct of services, the Chapter was able to manage its own affairs. The Precentor ruled the choir and led the chant, and the Chancellor controlled arrangements for reading the lessons within the divine service.

The pattern of worship at Chichester, as at other English cathedrals, initially followed local customs and uses. St Richard prescribed the Use of Chichester, but from 1423 there was widespread adoption of the customs of Salisbury (the Use of Sarum). From the 13th century there is information about what was sung at the services in the Quire by the vicars choral, but daily worship could be in progress simultaneously in different parts of the Cathedral: the daily offices in the Quire, solemn masses at the high altar and other masses and prayers in subsidiary chapels.



*Service in the Quire,  
looking west*

### *Music in the Cathedral, Reformation to Restoration*

The building of Vicars' Close for the twenty eight medieval vicars choral indicates their importance to the performance of services in the 15th century, though their behaviour was regularly subject to criticism and their numbers were in decline. Just prior to the Reformation Bishop Sherburne re-organised them, with new statutes and the addition of lay clerks. The abolition of chantries at the Reformation and the introduction of Prayer Book services in 1549, replacing the Use of Sarum liturgy, led to fewer sung services and changes in the composition of the choir. From the Reformation until the Civil War the standard number of singers was four vicars choral, eight lay clerks and eight choristers.

During this period (from 1602-23), Thomas Weelkes as organist and master of the choristers was Chichester's most celebrated musician, matching his compositions to the capacities of the choir. Bishop Harsnett tried to improve standards, ordering in 1611 that *'the master of the choristers bestowe three hours at ye least in teaching the choristers'*. In 1621 the choir had a library of over a hundred books and thirty-two scrolls of music. All this seems to have gone in December 1642 when the soldiery destroyed the organ and forced open *'all the locks ..wherein the singing-men laid up their Common-Prayer Books, and their singing Books, their Gowns and Surplices: they rent the Books in pieces and scatter the torn leaves all over the church'*. The choir was reassembled at the Restoration, though both vicars choral and lay clerks continued to present disciplinary problems.

#### ***Change and development: 18th to 20th century***

In 1695 the Dean and Chapter admitted that the daily services were not performed *'so reverently by some as may be wished'*, though during the 18th century the choral tradition was somehow maintained and the library of music rebuilt. Despite the poor condition of the church, daily service could still be dignified and memorable, and a commentator in 1803 reflected *'The office of the Litany was more devoutly and solemnly delivered and the Responses from the Choir more harmoniously and sweetly chanted than I had ever before heard'*. The 18th-century pattern of daily choral services was maintained, the Chapter resolving in 1822 that *'the Morning Service shall begin at 10 o'clock, throughout the year and the Evening Service at 4 o'clock, except during November, December and January when it shall begin at 3 o'clock'*. Communion was celebrated only on the first Sunday of each month and also at the great festivals, Christmas, Easter and Whitsun. Only the Quire could house services, though the North Transept continued as the parish church of St Peter the Great.

But changes were beginning in the Church of England, and Chichester came to the forefront in building restoration and liturgical innovation. Developments began under Dean George Chandler, with schemes for filling the windows with decorative glass, and reorganising the Cathedral for more fitting public worship. In 1839 he introduced a weekly celebration of Holy Communion, one of the first cathedrals to do so.

Plans by Chandler and later Dean Hook to open up the nave for worship were delayed by the fall of the spire, but were eventually completed. After this Chichester began to fall behind developments elsewhere. Plans for Sunday evening services in the nave were abandoned as threatening to the town's parish churches. Conservatism held back changes in worship and ritual and the choir from the 1860s was in a poor condition. All this was turned round by F J Read and Hugh Allen as organists from the 1880s, beginning a period of improvement and renewal.

For nearly thirty years around the middle of the 20th century (from 1929 to the late 50s) George Bell as Bishop and Arthur Duncan-Jones as Dean brought a distinguished period of liturgical and musical development to Chichester. Together they helped steer the Cathedral through the 1928 Prayer Book controversy and contributed through their publications to new thinking about the liturgy. Both believed in the continuity of modern worship with that of the pre-Reformation church, and saw liturgy as relating to the simple daily celebration of Eucharist and the value of the Prayer Book, as well as the ceremonial of the great festivals.

In the musical field Bishop Bell's friendship with Gustav Holst from 1928 again brought a leading composer to Chichester and contributed to a renewed tradition of fine choral singing in the years before the Second World War. During the war the Cathedral was the venue for chamber music recitals, and afterwards the importance of music in the life of the Cathedral was expanded. Building on the contribution over 20 years of Horace Hawkins to the music and worship of the Cathedral, much of this enhancement in the musical importance of Chichester, with live broadcasts, recordings, festivals and commissions, was associated with John Birch as Organist and Master of the Choristers. The Southern Cathedrals Festival (with Winchester and Salisbury) was revived in 1960, and the Cathedral's tradition of commissioning was triumphantly expressed at the 1965 Festival with the first British performance of Bernstein's *Chichester Psalms*.<sup>32</sup> The 900th anniversary celebrations in 1975 were an opportunity to demonstrate the excellence of the Cathedral's music, both in established works and new commissions.

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32      The very first performance was given by Bernstein in the US.

## 2.6 THE CATHEDRAL: CONTENTS AND COLLECTIONS

The life and worship of the Cathedral resulted in the accumulation of a great range of fittings, furnishings and contents. Some of these remain part of the fabric of the building (monuments, glass), others are in regular or occasional use for services (organ, vestments, etc), and some are gathered into formal collections for safekeeping or display (Library, Treasury). The historic archives are curated off-site, though remain an integral part of the Cathedral and essential to its understanding.



*The misericord of the Somerley prebendal stall*

These groups and collections are now recorded in detail in the Inventories required by the Care of Cathedrals Measure 1990, substantially completed for Chichester by 1996, and are summarised here because of their individual significance and the contributions they make to the character and significance of the Cathedral as a whole.

### 2.6.1 Furniture and woodwork

The historic woodwork of Chichester is not extensive. It is concentrated around the Quire and the crossing, the largest element being the quire stalls of early 14th-century date,<sup>33</sup> much reworked and added to following their removal before the fall of the Tower in 1861 and their replacement after. The panelled backs are of the 1860s, but the original fabric includes the repeating sequence of ogee canopies on thin shafts, and the surviving misericords, vigorously carved though not of the very highest quality. The more ornate canopied stalls on the west end of the Quire are early 20th century. Other items nearby are the bishop's throne by Slater and Carpenter (after 1861), and the Arthur Hill case of 1888 for the organ, set above the quire stalls towards the North Transept, and the high altar reredos, by Somers Clark (1910), now hidden behind the Piper tapestry. Of later 20th-century date are the high altar itself, by Robert Potter (1967) and the nave pulpit, by Potter and Geoffrey Clarke (1966).



*15th-century cupboard in the South Transept*

In the South Transept, behind the Quire stalls, is a tall wooden cupboard, 15th century, with a slot for coins - probably a container for relics, with an ogee-headed top. Other smaller-scale and moveable pieces of furniture include a group of

<sup>33</sup> For discussion on the dating of the Chichester stalls see Tracy, 1986.

chests, mostly now displayed in the Treasury in the Chapel of the Four Virgins, one with early 13th century ironwork.

### 2.6.2 Monuments

Despite the strictures of Ian Nairn on the furnishings of Chichester<sup>34</sup>, there are significant groups of monuments covering almost the whole period of the Cathedral, and some pieces of individually high quality and interest.<sup>35</sup> Some of the monuments remain in their original location, but there is a long history of moving tombs about (often more than once), compounding uncertainties about the individuals commemorated.

Most types of monument are represented, making Chichester a good pattern book for these as well as for ecclesiastical architecture generally. For the medieval period, there are excellent examples of coped and flat tomb slabs to early bishops, niche tombs with recumbent effigies, freestanding tomb chests, and floor slabs with indents of brasses (though most brasses were lost before the Civil War). For the Tudor period there are good examples of altar tombs in canopied niches, with a distinguished group of 17th-century baroque episcopal tombs and some slightly later lay monuments in the same style. From the 18th century is a series of sometimes outstanding wall monuments and tablets, including the sequence by John Flaxman from 1770, and for the 19th century a considerable variety of monument types, with some fine works by John Towne, J.E. Carew and John Gibson. Later in the century there is rich neo-Gothic work by George Gilbert Scott (tomb of Dean Hooke), Kempe's brass of Dean Burgon and Bodley and Garner's monument to Bishop Durnford (d.1896).

Set out below are a few examples from different categories of monument, representing the 175 or so monuments and memorials recorded in the Cathedral. There are further wall and floor slabs within the Cloisters.

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<sup>34</sup> Pevsner and Nairn, *Buildings of England: Sussex*, 1965, 153.

<sup>35</sup> See H.A. Tummers, 'Church Monuments' in Hobbs, ed., 1994. The Appendix C lists all monuments with date, type, and where possible identity, and locates them on the Cathedral plan .

***Medieval bishops' tombs***

All the medieval bishops known to have been buried within the Cathedral can be associated with monuments, though not always with a great degree of certainty. The oldest is the grave slab of Bishop Ralph de Luffa (d.1123), decorated with crozier and mitre, the latest that of Bishop Sherburne (d.1536), a niche tomb in the south wall of the South Quire Aisle. Between these there are four 13th century bishops' tomb slabs (found between piers of north and south arches of the Quire) and tomb recesses: of Bishop Gilbert of St Leofard in the Lady Chapel; that possibly of Bishop Berghsted (c.1300) in the West Porch; and of Bishop Stephen Langton in the south wall of the South Transept.

These last three have their monuments in or near places associated with them. Similarly, that of Bishop Arundel (d.1478), was formerly nearer to his screen than it is now. Of special interest is the Purbeck marble slab with brass indents, in the centre of the nave opposite the third arcade bay and nearby the chapel of St Edmund and St Thomas, which has been suggested<sup>36</sup> as being a memorial to St Richard, placed close to his original resting place a hundred years after his death in 1252.



*The tomb commemorating Richard Fitzalan, 2nd Earl of Arundel, and his wife Eleanor*

***Medieval lay tombs***

There was a paucity of the tombs of important lay persons at Chichester during the middle ages, perhaps because of the proximity to family chapels at Arundel and Lewes, but some important monuments were transferred here from Lewes Priory during the Reformation. These include the tomb of Joan de Vere (d.1293), important as the first of a series of effigies connected with a court school of sculpture around 1300, and the earliest tomb chest to have weepers carved around its sides. The second Arundel tomb is the double monument to Richard Fitzalan and his wife<sup>37</sup> (the effigies brought closer together than formerly, in the 19th century) celebrated in verse by Philip Larkin.

***Post-reformation to baroque monuments***

Gradually wall and floor monuments for lay persons became more common in the areas outside the Quire. One of the earliest is the wall brass to William Bradbridge (d.1546) and

<sup>36</sup> See H.A. Tummers in Hobbs, ed., 1994, 208.

<sup>37</sup> Paul Foster et al., 'An Arundel Tomb', 1987.



Top: the Miller monument.  
Bottom: John Flaxman's memorial to Agnes Cromwell

his family, erected in 1592, and one of the most splendid the baroque monument to Margaret Miller and family, surviving from the Miller family vault formerly in the Chapel of St John the Baptist. This was preceded by the group of fine baroque monuments to 17th century bishops, all now together on the west wall of the North Transept: Henry King (d.1669), Guy Carleton (d.1685) and Robert Grove (d.1696). It is noteworthy that monuments may be additional to burial places marked by floor slabs; Bishop King's black floor slab is now in the Chapel of St John.

**18th and 19th century: classical and Gothic Revival**

A good series of monuments commemorates professional men and leading tradespeople (town dignitaries, doctors and lawyers, scholars etc.), along with military and naval men, some of the latter now collected together into the Sailor's Chapel in Northwest Tower. Among those commemorated is the early Romantic poet William Collins, a wall plaque by John Flaxman, and one of eight monuments by him in the Cathedral of which the finest are those to Agnes Cromwell (d.1797) and to Jane Smith (d.1780). These are representative also of an interesting series of monuments to women, which includes also Rachel Harris (d.1734) and Frances Waddington (d. 1728), up to Eliza Huskisson (d.1856) whose husband William's large and splendid public monument (1833) by J.E. Carew is nearby.

Memorials to bishops and deans include the restrained (as that to Bishop John Buckner, d.1824) and the more grandiose, like the accomplished monument to Bishop Otter (d. 1840) by John Towne.

In full Gothic Revival style are George Gilbert Scott's richly ornamented marble tomb chest to Dean Hook, C.E. Kempe's floor slab with brass indent to Dean Burgon (d.1888) and the grand and ambitious cenotaph to Bishop Durnford (d.1896) by Bodley and Garner, in the north arch of St Clement's Chapel. Within the Chapel itself is the last neo-Gothic tomb in the Cathedral, that of Bishop Ridgeway (d.1929).

**Modern tombs and memorials**

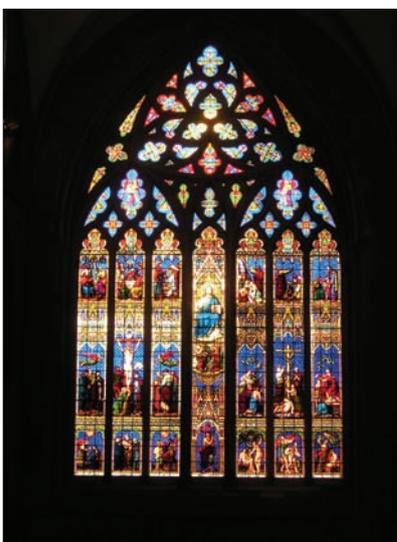
There are relatively few 20th memorials in the Cathedral (especially since the Second World War) but among them are some works by leading artists, from Eric Gill (an inscription to the head verger H.H. Moore (d.1911), Mary Gillick (a tablet to Bishop Bell, ) and Alec Peever (the black marble roundel to Dean Hussey, d.1977), with a couple of simple floor tablets, to Archdeacon C.P.S. Clarke (d.1947) and to Dean Arthur Duncan Jones (d.1955).

### 2.6.3 Glass

Of the medieval glass of the Cathedral nothing remains, except for one late and small representative in the shield of arms above Bishop Sherburne's tomb in the South Quire Aisle, dating from his episcopate (1508-36). After this there is nothing until Dean Chandler's time after 1830, with his ambition to fill the windows with stained glass. Even so, much of the earlier Victorian glass of the Cathedral has gone, and the earliest 19th century glass surviving is now that in the west window by William Wailes, 1847-8 using a new 'rolled-glass' technique,<sup>38</sup> and windows of the South Quire Aisle, by the same studio and of the same date.



*Clayton & Bell east window in the Lady Chapel*



*The great window of the South Transept*

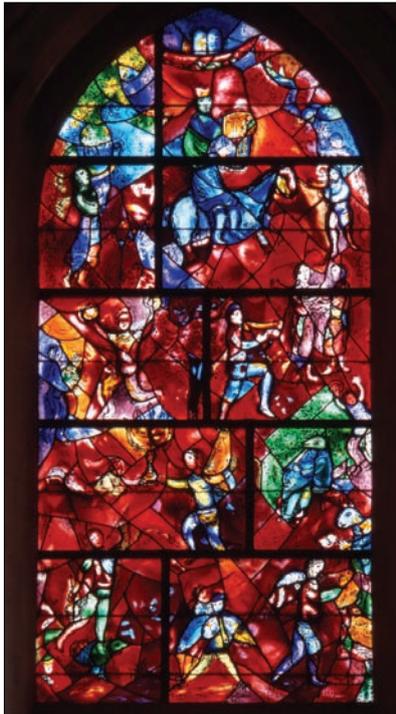
The major emphasis of the later 19th century (and one of the three relatively important groups of glass at Chichester) was the sequence of work by Clayton and Bell for windows in the North and South Nave Aisles (1860s and 70s), North and South Transepts (1870s and 80s), and, primarily, the comprehensive scheme for the Lady Chapel, installed between 1873 and 1888. This series, devoted to *Scenes from the Life of the Virgin*, was designed to fit in with the overall internal refitting of 1872 by Slater and Carpenter.

After the Cathedral Restoration Committee was set up in 1894 much new stained glass was put in which was described only a few years later in the Bell's *Cathedral Guide* as mostly 'of the worst possible kind. It is bad in design and crude in colour...'.<sup>39</sup> The *Bell's Guide* however had good words for the C.E. Kempe glass in St. Mary Magdalen's Chapel, and found the Clayton and Bell glass of the Lady Chapel 'better than most of the rest'.

The Kempe glass at Chichester (the second, though small, significant group, from a leading designer of Victorian glass) includes the window in the St Mary Magdalen Chapel, South Quire Aisle (1894) and the east windows of the Retroquire, of 1905. The glass has an added significance in that Kempe did other work in the Cathedral (the slab with brass indent for Dean Burgon), and is commemorated in the Cathedral with a wall memorial within the Sacellum.

<sup>38</sup> *BoE: Sussex, 1965, 161.*

<sup>39</sup> *Bells Cathedral Guide, 1901*



*Marc Chagall's window of 1978 in the North Quire Aisle*

Other 19th-century glass includes the great south window of the South Transept, highly coloured of 1877, designed by Charles Parish and made in Metz, and one window each by John Hardman (1862), Michael O'Connor (also 1862), his son Arthur O'Connor (1870) and Ward & Hughes (1872), all in the South Nave Aisle.

Other glass is 20th century, the largest series being that commissioned to replace war-damaged glass in the North Nave Chapels, by Christopher Webb, a sequence of portraits of eminent personalities of the Cathedral from Bishop Luffa to Dean Chandler. The glass of the St Edmund Chapel is of 1923, by Caroline Townsend, showing St Edmund of Potigny (the dedication of the chapel, however, being to St Edmund of Abingdon) and St Thomas of Canterbury. The most immediately impressive, however, is the single window in the North Quire Aisle by Marc Chagall, 1978, commissioned by Dean Hussey, its design based on Psalm 150. It is an important piece by a major artist, though the vibrancy of the scheme is undoubtedly arresting in the otherwise quiet integrity of the aisle.

#### 2.6.4 Paintings

##### *Decorative wall and ceiling paintings*

There are two areas where fragmentary 12th century wall painting has survived. The earliest is the painting of banded ashlar decoration surviving on the soffits of two arches in the Nave (in the South Nave arcade and the north triforium) with a more striking scheme in the Treasury. Here the technique is true fresco on the plasterwork, with a notable example of polychrome figural painting on the arch between the transept and former eastern apsidal chapel. The quality of what might have been within the Cathedral (and in particular the Lady Chapel) is demonstrated by the surviving early 13th century roundel of the Virgin and Child in the Bishop's Chapel. There is in addition a small niche in the South Nave Aisle of the Cathedral, on the south side of the third arcade pier, opposite the door to St Richard's Porch, painted in Renaissance style of the 1530s with tiny figures and arabesques.



*13th-century wall painting of the Virgin & Child, in the Chapel of the Bishop's Palace*

Other remains are of the much later and once very extensive scheme by Lambert Barnard, commissioned by Bishop Sherburne in the 1530s. This decorated each quadripartite bay of the vaults of the Nave, nave aisles and Lady Chapel in a Netherlandish style with foliage, flowers and vine-scrolls, central medallions, armorial shields and mottoes. Of this

scheme, the nave vault painting was destroyed in the early 19th century<sup>40</sup> (see Phase XII, above) and that in the nave aisles survived as a faint impression in the South Aisle, until that too mostly disappeared by the late 1990s, apart from traces in the westernmost bays. Only one bay in the Lady Chapel, the second bay from the west, now retains a substantial fragment of Barnard's extensive scheme.



*Central panel of Lambert Barnard's painting in the South Transept: King Henry VIII confirming Robert Sherburne as Bishop*

### ***Lambert Barnard paintings***

In addition to the small collection of paintings displayed in the Cathedral itself (including historic pieces and modern commissions - see below) two spectacular items stand out for their place in the building and their relevance to the Cathedral's history. Lambert Barnard's two great panels of history painting were commissioned by Bishop Robert Sherburne in the 1530s<sup>41</sup> and executed in distemper on oak boards. Though both originally painted for the South Transept they have been variously reorganised since and are now divided between the two transepts.

That still in the South Transept, a rare surviving example of propaganda painting on a majestic scale, sets out to flatter Henry VIII by portraying royal authority and protection for the see of Selsey/Chichester over a long period, from Caedwalla's grant to St Wilfrid up to Henry's own confirmation of Sherburne as bishop. The scenes are set above a series of portraits of all the kings of England from William I onwards. It was originally accompanied by the similarly-scaled series of portraits of the Bishops of Selsey/Chichester, (all of them based on Sherburne) now housed in the North Transept. The paintings were damaged by the 1642 soldiery, restored and overpainted in 1747, and damaged again in the fall of the tower in 1861, before being divided and rehung.

### ***Modern commissioned works of art***

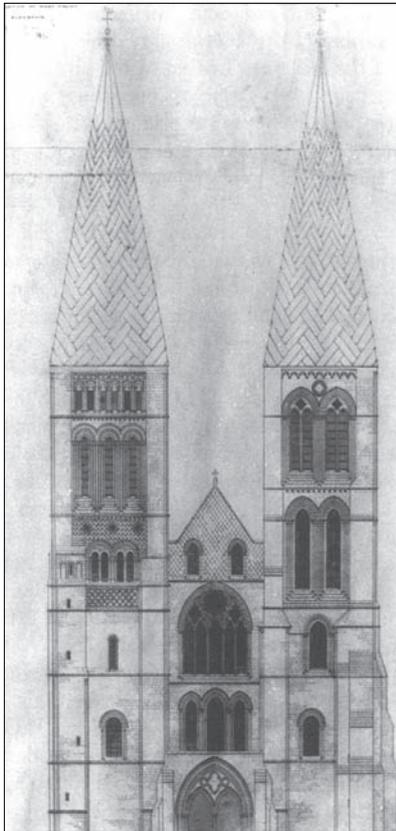
After a half century of inactivity in this respect, the period which began in the time of Bishop Bell and was strengthened by Dean Hussey's arrival in 1955 saw a highly creative phase when all kinds of commissions enriched the interior of the Cathedral as well as its spiritual life. Dean Hussey's

<sup>40</sup> Parts of the scheme were recorded in 1814 by T. King, and published as engravings in 1831. See page 31.

<sup>41</sup> See Jonathan Woolfson and Deborah Lush, 'Lambert Barnard in Chichester Cathedral', *Antiquaries Journal* 87, 2007, published since completion of the Conservation Plan.



*John Piper's tapestry (1966) depicting the Holy Trinity, set behind the high altar*



*J. L. Pearson's design drawing for the west front & towers, early 1890s*

activities created a range of pictorial works of art, significant in their own right and as aspects of the spaces for which they were commissioned.<sup>42</sup> Amongst the earliest commissions by Bell were two works by Hans Feibusch, an *Ascension* for his private chapel and the *Baptism of Christ* (1951) to fill the blocked doorway on the south of the Cathedral Baptistry in the Southwest Tower.<sup>43</sup> Later in the decade came another major commission, an altarpiece by Graham Sutherland for the St Mary Magdalen Chapel; the *Noli Me Tangere* was installed in 1961, with a newly commissioned altar (by Robert Potter), communion rail and candlesticks. Hussey also wanted a painting to set above the high altar, but John Piper suggested instead a tapestry, which was commissioned along with other works in textile during the 1960s. A third painting commissioned by Hussey, in 1973, was *The Icon of Divine Light* painted by Cecil Collins as an altar frontal for St Clements Chapel in the South Aisle. A final great commission was to Marc Chagall, though again it was not for a painted work from a major 20th century painter but, in this case, for a window (see *Glass*, above). In Dean Holtby's time the commissioning of works continued, with a *Baptism of Christ* by Patrick Proctor as a reredos in the Chapel of St John the Baptist (1984).

#### ***Topographical paintings, prints and drawings***

There is a considerable collection of topographical paintings, prints and drawings, framed and displayed in the Cathedral offices in the Royal Chantry and unframed elsewhere. These include prints and drawings, both original and copy, and architect's drawings for various schemes, including the J.L. Pearson designs for the western towers. All of them are listed and described in the Cathedral's Inventory. Significant and informative paintings include watercolours by Thomas King of the early 19th century, and the oil painting of the ringing chamber of the Bell Tower in the late 19th century.

**42** Dean Hussey also maintained a private collection, now at the Pallant House Gallery, Chichester.

**43** Removal to its present position on the west wall (when the south doorway was re-opened in the 1970s) was strongly disapproved of by Feibusch.



*Feibusch's 'Baptism of Christ', as originally set up in 1951, in the blocked doorway of the Southwest Tower*

### 2.6.5 Sculpture

Separate from the *Monuments* the Cathedral holds significant groups of Romanesque and later sculpture,<sup>44</sup> still part of the fabric of the building or discovered within it at various times in the past. The principal groups are:

#### *Architectural sculptures on the corbel table*

The sculpted corbels which decorated the eaves of the aisles of the Romanesque church are now concealed above the vaults and new chambers added on north and south in the later 13th century. They are most easily accessible on the north side in the present Library above the Chapel of the Four Virgins and in the chamber over the porch, and on the south in the chamber over St Richards Porch, but survive also, (accessible from the triforium galleries) above the North and South Aisle chapels. They consist of vigorously carved human and animal heads with no apparent Christian iconography and constitute an important English group of such sculptures.<sup>45</sup>



#### *The Chichester Reliefs*

Carved stones found behind the woodwork of the choir stalls near the south-east crossing pier in 1829 make up two scenes of compellingly high sculptural quality, *Christ arriving in Bethany* and the *Raising of Lazarus*. There is a degree of consensus in dating them to the second quarter of the 12th century and in interpreting them as English Romanesque sculptural work, and as having served as panels for a screen between the two eastern crossing piers.<sup>46</sup> They are currently displayed fairly widely separated on the south wall of the South Quire Aisle.



*The Chichester Reliefs, drawn by George Scharf in 1852*

Thirteen additional fragments of Romanesque sculpture, found with the Reliefs in 1829, are now displayed on window sills in the Cathedral Library.<sup>47</sup>

#### *Sculptural roof bosses*

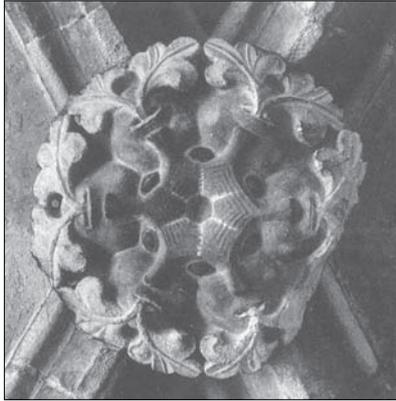
The medieval roof bosses at Chichester consist of a dated sequence, the earliest including two bosses of pre-1187 fire

44 Trevor Brighton 'Art in the Cathedral from the Foundation to the Civil War' in Hobbs, ed., 1994. See also: *Corpus of Romanesque Sculpture in Britain and Ireland*, ([www.crsbi.ac.uk](http://www.crsbi.ac.uk)).

45 *Corpus of Romanesque Sculpture*.

46 As suggested by Professor George Zarnecki.

47 *Corpus of Romanesque Sculpture*.



*Trompe l'oeil boss in the South Quire Aisle, of six conjoined heads sharing six eyes*



*The only largely-unrestored 13th-century sculpture of the Retroquire triforium arches, one of the pair on the north*



*Font by John Skelton, in the Baptistry in the Southwest Tower*

vintage in the Lady Chapel, and post-fire examples in the Quire Aisles and Nave, with stiff geometric forms and leaves on stiff stems. These are followed by the later bosses of the Retroquire with leaves of greater delicacy radiating from the centre, and then the freer forms in the central ridges of the Quire, South Transept and Nave, around 1240. Two in the Canons' Vestry seem to be 14th century, but have been shown to be wood, not stone, and finally comes a single 15th century armorial boss in the second bay of the Quire (an angel holding the arms of St Richard), in a Cathedral which has very little heraldry.

### ***Sculptures in the Retroquire triforium***

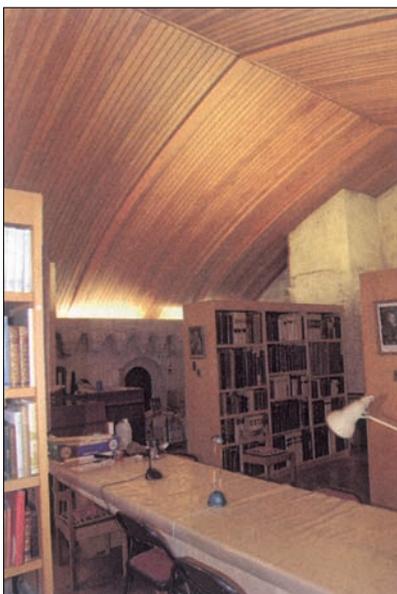
The arches of the triforium, built in a transitional Early English style after the fire of 1187, have figural sculptures set in recesses in the spandrels of the divided arches, though the sculptures themselves seem to rather later, probably about 1240.<sup>48</sup> They occupy six positions (two each on the east, north and south walls of the Retroquire) with a seventh at the centre on the east, a *Christ in Majesty*. The other subjects are single or grouped figures and angels, within recesses of differing foiled shapes, and the carving is of high quality. Nearly all the figures are much restored and altered, probably during the 19th century, and their subjects, and date, remain still obscure, though their considerable significance merits further study and assessment.

### ***Modern commissioned sculpture***

Sculpture has played its part in the tradition of commissioning at Chichester from the mid-20th century. A major work has been the font, sculpted 1982-3 in dark green Cornish stone by John Skelton, who lived and worked many years in Sussex, with figural work also, especially latterly, in the *Christ in Judgement* (1998) above the entrance to the Lady Chapel and the bronze statue of St Richard standing outside the West Front (2000), both by Philip Jackson.

Also of modern date, and in the tradition of their medieval predecessors, are the renewed heads of the corbel table and gargoyles, with portraits of Cathedral dignitaries, the (then) Surveyor of the Fabric and the Archdeacon's dog.

<sup>48</sup> Trevor Brighton, 'Art in the Cathedral from the Foundation to the Civil War', in Hobbs, ed., 1994.



*The Cathedral Library, now housed above the Treasury in the Chapel of the Four Virgins*

### 2.6.6 The Library

The story of the Library at Chichester<sup>49</sup> contains two unhappy periods of major loss (one in modern times), contrasted with a ‘golden period’ in the 18th century, and with the current situation, when it is again a valued part of Cathedral life.

Of the medieval books of Chichester little remains - unlike cathedrals such as Salisbury or Exeter there are no early groups of manuscripts and no early catalogue, though some of its 12th- and 13th- century manuscripts are now preserved in university and college libraries elsewhere.<sup>50</sup> It is not known where the Library Room was, but after 1538 its use was discontinued. Whatever remained by 1642 was dumped by the despoiling soldiery in the ruined Deanery and the few books subsequently rescued may have been sold in London in 1651.

Latin books from the 16th and 17th centuries form the core of the present collection, and date their presence from the Library’s re-founding after the Restoration by Bishop Henry King (1642-1669). He died leaving his own books to his son John who bequeathed them to the Dean and Chapter. The contents of the bequest were listed in a volume marked ‘*Old Catalogue of Books before 1735*’, including a few manuscripts, possibly rescued from the pre-Civil War library. Only one of these is still at Chichester - a St Augustine written in England in the late 12th or early 13th century. One of the Library’s oldest volumes is the so-called Missal<sup>51</sup> from Kenilworth Priory, of the late 13th century. It was acquired at an uncertain date, but certainly after the Restoration.

From the late 17th century the practice of clergy and townsfolk giving books to the Library increased its holdings, and it was moved about 1750 to the Lady Chapel, above the Richmond Vault. For much of this time the antiquary William Clarke was Canon Librarian (1731-71) and was active in

**49** Mary Hobbs ‘The Cathedral Library’ in Hobbs, ed., 1994.

**50** Francis Steer, *Chichester Cathedral Library*, *Chichester Papers*, 1964, lists thirteen: one in the Cambridge University Library; four at Emmanuel and one at Trinity, Cambridge; three at St John’s, Oxford; one at Glasgow University; one at Lincoln Cathedral; one in the Bibliotheque Nationale, Paris. N.R.Ker (*Medieval Libraries of Great Britain*, 1987) extended the list to twenty.

**51** Richard Pfaff, ‘The Kenilworth Missal (Chichester Cathedral MS Med. 2)’ in John Haines and Randall Rosenfeld (eds) *Music and Medieval Manuscripts, Palaeontology and Performance*, Aldershot: Ashcroft, 2004.

making improvements and acquiring books. The library was well used, with many outside the Cathedral borrowing from what was effectively a public library.

The following century fluctuated between periods of '*eager activity and dismal neglect*',<sup>52</sup> following changes of dean or librarian, and use of the library seems at times to have been actively discouraged. By 1895 the Library had moved into the present Treasury, with a reading room above. Canon Librarian Cecil Deedes took great interest in it and was one of its greatest benefactors till his death in 1921.

In 1947 came the disastrous sale of books, when rare and major works of particular relevance to Chichester were (unknown to Bishop Bell) disposed of at auction. There were further sales in 1949, and despite protests, it proved impossible to discover where the items had gone, and many of them remain untraceable.

Under Francis Steer the Library regained respect and acquired improved conditions in the room over the Treasury, to which it was wholly transferred in 1978. Today, with the Chancellor as Canon Librarian, its collections are again used by scholars and visited by specialist and educational groups. Collections grow modestly, with important acquisitions such as a 1503 French Book of Hours, printed on vellum, one of the Library's great treasures, bequeathed in 1993.

### **2.6.7 Archives<sup>53</sup>**

The number of documents surviving from before 1500 is disappointingly small for a cathedral of the Old Foundation, with less than 120 original medieval charters, though there is valuable material in the cartularies, and other early material survives as later copies. Only the Chapter Act Books as a major archival series start before 1500, and from the mid-16th century there are the Communars' Accounts and Lease Books.

Some of the early archives of the Cathedral had already been lost by 1616, and the sacking of the Cathedral in 1642 has been blamed for the loss of further material. There was, however, a generally casual attitude to the loan of even essential records, and decrees after the 1616 visitation

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52 Mary Hobbs, *The Cathedral Library* in Hobbs, ed., 1994.

53 Alison McCann, 'Archives and Antiquaries' in Mary Hobbs, ed., 1994.

insisted that the Chapter Clerk was not to loan documents even to the Dean and Chapter without a signature. The need to care for records was again stressed in the post-Restoration visitations of the 1670s. There remains however, an excellent set of Chapter Minutes which, with the Communar's Accounts, run up to 1641.

During the 18th century local solicitors were taking on the duties of stewards and chapter clerk, and tended to keep documents in their offices. Dean Thomas Hayley listed the archives in the Cathedral in 1722, and found them stored on shelves and in a chest in the Chapter House (probably the Upper Chapter House, above the present Canons' Vestry), with a more detailed list by Canon William Clarke about 1739. Some records were plainly missing from his list, though it does show that most of the major series which survive were by then already in the archives.

Nineteenth-century information on care of the archives is limited. Although it was said in 1825 and 1832 that the 'evidences' were well kept, there was continuing uncertainty about where material was and who was responsible for it. Before the end of the century publications on the constitutional history of the Cathedral<sup>54</sup> focused attention on the archives, and just after 1904, Canons Bennet and Deedes produced a detailed list of the various papers stored in the Cathedral archives, noting their often poor condition.

Removal of the archives to Cambridge for safety during the Second World War paved the way for their proper care in a more permanent deposit. A Diocesan Archive was set up in 1949 in the new West Sussex Record Office below County Hall in Chichester, and in 1951 a formal agreement was signed for the Chapter Archives to be deposited there too. Documents which had become detached from the main body were gradually reunited, and arrangements also made for the modern and fabric records to be periodically transferred. The Chapter Archives now share accommodation with the Diocesan Records in the purpose-built wing of West Sussex Record Office.

**54** Mackenzie E Walcott, *Early Statutes of Chichester Cathedral, 1877*; Canon Swainson, *The History and Constitution of a Cathedral of the old foundation, (1880)*.

### 2.6.8 The Treasury - Cathedral Plate<sup>55</sup>

During the middle ages the Treasurer, as one of the four principal Chapter dignitaries, was responsible for the Cathedral treasure, consisting both of money and of valuables in the form of church ornaments, vestments, relics and archives. The shrine of St Richard from 1276 attracted substantial income from pilgrims and was the vehicle for the display of wealth and jewelled ornaments which were stripped from it in 1538 to be sent to London. More of the pre-Reformation plate of the Cathedral must have gone in 1547-53, though there was enough left in 1562 to sell and make a contribution to repairs to the spire. An old chrysmatory and a figure of Christ on the cross with other silver was sold in London and, after buying a standing cup for Communion, what was left went towards repairs.



*Chalices and patens from the tombs of bishops opened in 1829*

The display of church plate in the Treasury established in the former Chapel of the Four Virgins off the North Quire Aisle in 1978 is primarily of material from the parishes of the diocese, but also includes some important items of pre-Reformation plate associated with the Cathedral. These are two chalices and two patens of silver-gilt, possibly altar vessels of 12th-13th century date, taken from the tombs of bishops in 1829-30. There are other important finds from the tombs: three jewelled rings, a fourth ring with a possibly early Gnostic gemstone, and two crozier heads.



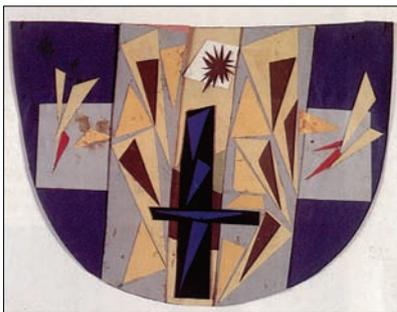
*Cathedral and diocesan plate displayed in the Treasury*

At least some of the post-Restoration plate of the Cathedral was melted down to make the set now commonly in use, dated 1855; others were sold. There remains a number of miscellaneous pieces including four alms dishes (with dates 1681 to 1844) and a group of chalices, some with patens, ranging from 1632 to the present. Notable among 20th century pieces are a chalice and paten by Gerald Benney (1957) and a chalice with paten and alms dish by Desmond Clem-Murphy (1953).

### 2.6.9 Vestments and textiles

In 1562 there was a collection of old vestments and furnishings, presumably remaining from pre-Reformation days, including nineteen copes (four of them 'very bad'), fourteen vestments, a pall, a canopy, a sepulchre cloth, seven cushions and an old chair of red velvet. None of these survives, but nor are there any remaining vestments from

<sup>55</sup> Mary Hobbs, ed., (1994) Appendix E: Plate.



*Designs for cope hoods, by Ceri Richards*

the post-Reformation period before the later 19th century.<sup>56</sup> The revival of interest in vestments is only associated with the period after the 1880s, and is reflected at Chichester by a number of pieces: the Cathedral Banner of c.1900; an altar frontal by Bodley and Garner, 1899; the Diocesan cope by the Sisters of St Margaret, East Grinstead, 1911. These are displayed in the North Quire Aisle.

There is also, from a later period, a series of commissions associated with Dean Walter Hussey from the 1960s onwards: the set of six copes by Ceri Richards, 1960/61; four copes designed by Robert Potter and made by Louis Groseille, 1967; and a high mass set designed by John Piper, 1967. There are also later pieces, including a yellow silk cope by Anne Blakeney and the Seffrid Guild, a set of 12 panels of the St Richard Embroideries made for the 900th anniversary in 1975, and sets of kneelers made for the Lady Chapel, nave chapels and elsewhere from the 1970s and 80s (designed variously by Robert Potter, Elisabeth Collins, Margaret Maclean and Philippa D'Este Eastes).

#### 2.6.10 Musical instruments - the organs and bells

##### *The Organ*<sup>57</sup>

Beyond its destruction by the parliamentary soldiery in 1642, nothing is known about the pre-Civil war organ or its location, though it is mentioned in the Chapter archives. Of its post-Restoration replacement we know a great deal more, from its first building by Renatus Harris in 1678 through a long period of use and adaptation which has given it a special interest and significance.<sup>58</sup>



*The organ set above the Arundel Screen, early 19th century watercolour by Thomas King*

The new organ (initially a one manual instrument of eight stops) was set on the Arundel Screen before the Quire and remained there through periodic rebuilding and enlargement until 1859. Then, under the care of the great English builder William Hill, it was moved to its present position against the North Transept, allowing removal of the Arundel Screen and setting the scene for the collapse of the Tower in 1861.

- <sup>56</sup> Mary Hobbs, ed., (1994) Appendix D: Textiles.  
<sup>57</sup> Alan Thurlow, in Mary Hobbs, ed., (1994) 264-6  
 N Plumley & J Lees, *The Organs and Organists of Chichester Cathedral*, 1999.  
<sup>58</sup> See Alan Thurlow, *The Organ in Philip Barrett 'The Musical History of Chichester Cathedral'*, Mary Hobbs, ed., 1994; also Ian Bell, *Chichester Cathedral, A Report on the Organ, report to the Dean and Chapter, October 2005.*



*The ringing chamber of the Bell Tower in the late 19th century*

The organ was partially damaged by the fall, but instead of being replaced by a new instrument, scarce resources were saved by rescuing and re-using the pipework, first without an organ case and from 1888 with a new case by Dr. Arthur Hill, which has remained with it. When the organ was rebuilt in 1904 (and changed from mechanical to pneumatic) the pipework was again protected, preserving the character of the early instrument. It survived in use until 1972, when its condition led to abandonment (and temporary replacement by an electronic organ), but it was again carefully restored and enlarged in 1984-86, once more ensuring the survival of its early character. The nave organ was added in the south Nave triforium at the same time.

### ***The Bells***

Within the bell-chamber of the Bell Tower is the ring of eight bells of the late 16th, 17th and 18th centuries, with quarter chimes and an hour bell for the clock, added in 1877 as a memorial to Dean Hook. The peal used is Surprise Major and for the quarter chimes, the Cambridge Chime.<sup>59</sup>

### **2.6.11 Ironwork**

The most important piece of surviving ironwork of the Cathedral is the fine 13th century wrought iron grill, with traces of red paint and gilding, possibly from St Richard's shrine, which was sold in 1829, but later re-discovered and bought by the Victoria and Albert Museum in 1896.<sup>60</sup> Of similar though less delicate work are two sections of iron grill with quatrefoil designs, which may also have been formerly part of the 13th century screen around the shrine, subsequently used as gates in the Arundel Screen and now incorporated in the gates to the Lady Chapel.



*Part of the 13th-century iron screen formerly guarding the shrine of St Richard, now incorporated in the gates to the Lady Chapel*

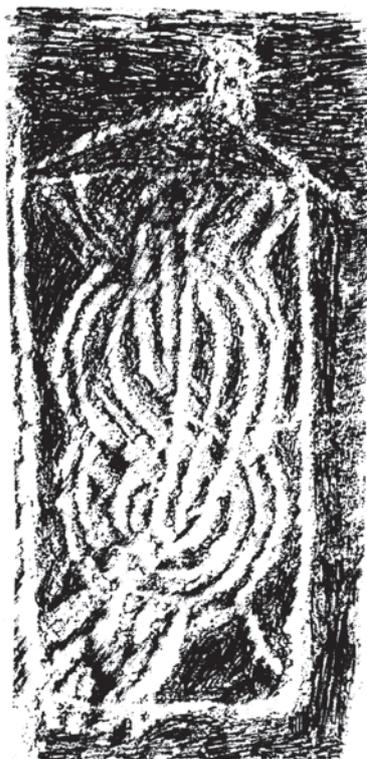
Other ironwork screens with gates, separating the Presbytery from the Quire Aisles and the Nave Chapels from the Nave are 19th or early 20th century in date.

<sup>59</sup> Details of the bells and their inscriptions are given in Appendix F to Hobbs, ed., 1994. See also R.J. Christophers, *The Bell Tower of Chichester Cathedral*, Chichester Papers 48, 1965

<sup>60</sup> Exhibited *Age of Chivalry* exhibition, Royal Academy, 1987 (Exhibition Cat. No. 364).

### 2.6.12 Stonework

Worked and moulded stone recovered from phases of repair is assessed for retention (in line with Policy 6.1) and some significant pieces are stored in the yard to the rear of Nos. 28 and 29 South Street. Other items of special interest are displayed in the Cathedral (as for example the Romanesque sculptural fragments in the Library). A photograph of 1861 shows a group of carved fragments recovered from the fall of the tower, though the current whereabouts of these is not known.<sup>61</sup>



*Knot design, one of the medieval and later graffiti incised in the walls of the Lady Chapel and elsewhere in the Cathedral*

### 2.6.13 Graffiti

Though Chichester does not have the extensive range of early graffiti found for example at Canterbury, Lincoln or St Albans, there is a group of examples, largely in the Lady Chapel<sup>62</sup> with other fragmentary elements in the Baptistry and Cloisters, which have remarkably survived the various vigorous renewals and restorations, and contain some elements of considerable interest and significance. Among those in the Lady Chapel are drawings of a mitred bishop and what seems to be intended as the Cathedral church with western towers, a portrait possibly that of a mason, various votive inscriptions and other marks, musical notation and heraldic graffiti. A valuable archaeological aspect of the graffiti is the evidence in the remaining sections of roundels for an early decorative scheme, and the way in which presence or absence of graffiti can be used to suggest the arrangement and positions of altars within the space.

<sup>61</sup> *Corpus of Romanesque Sculpture in Britain and Ireland*, ([www.crsbi.ac.uk](http://www.crsbi.ac.uk)).

<sup>62</sup> **Doris Jones-Baker**, *Medieval and Post-medieval Drawings and Verbal Inscriptions, largely in the Lady Chapel, 2005*, and *Preliminary Remarks on the Graffiti found at Chichester Cathedral (excepting the Lady Chapel, 2006; Reports to the Dean and Chapter, 2005*.

## 2.7 THE LIFE AND WORK OF TODAY'S CATHEDRAL

*The Cathedral Church of the Holy Trinity in Chichester is the seat of the Bishop of Chichester and a seat of worship and mission*

### The Mission of the Cathedral

The role of today's Cathedral is perhaps more complex and various than at any previous time in more than nine centuries. Not only does it maintain a regular pattern of daily worship almost as demanding as that of the middle ages, but it does so to high standards of excellence in the performance of worship and music.

At the same time the Cathedral welcomes many groups and casual visitors and seeks to include them in an understanding of worship and a sense of the holiness of the place. In the past, levels of basic Christian knowledge could be assumed in visitors; today this is no longer the case, and new varieties of education and interpretation are necessary. In discharging its duties of worship, pastoral care, witness and education the Cathedral community is working within a building which may often seem unsuited to its current needs, but for which it accepts responsibility on behalf of society now and in the future. There is a constant need to reconcile the conservation of a precious and valued inheritance with the continuation of a vigorous spiritual life, which may sometimes require change to accommodate growth.

As a measure of this active life, a summary of events in 2005-6 is revealing.<sup>63</sup> Basic to the life of the Cathedral is the weekly pattern of services (four services on Sunday, and daily Matins, Holy Communion and Evensong) supplemented by Sung Eucharists to celebrate principal solemnities. In addition to these there were services of baptism and marriage, nine funerals, four memorial services, twenty services for the Prebendal School and one for Chichester High School for Girls. For the diocese as a whole there were a Petertide ordination of deacons, two RSCM festivals and four school leaver services. Twelve lay readers were licensed at a special Eucharist in September and there were confirmation services for Chichester and Westbourne deaneries, two services for

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60 **Report on Liturgy and Music, Dean's Annual Report to the Cathedral Council for the year to 31 March 2006.**

Churches Together in Chichester and the annual Roman Catholic Mass to celebrate St Richard. Services were also held for the Royal Sussex Regiment, Chichester, and Midhurst Scouts, the Sussex Wing of the Air Training Corps, the Italy Star Association, West Sussex County Council and the Burgess Hill School for Girls. In July there was a service to commemorate the end of World War II, and in October events to mark the national Trafalgar celebrations. Eleven carol services were held for outside organisations, as well as the Cathedral Carol Services.

During the year the Cathedral was the venue for thirteen concerts, in addition to the Chichester Festivities and with a regular series of Tuesday lunchtime concerts throughout the year. A series of exhibitions by outside organisations was also hosted. All this was in addition to the provision of educational services to almost 6,000 visiting school users, guided tours for 4,200 booked visitors and around 150,000 casual visitors.

## **2.8 EDUCATIONAL MISSION**

Education is central to the life of the Cathedral, and its development is given a high importance by the Dean and Chapter. At Chichester it continues the tradition of teaching established in the 15th century or earlier, with the founding (or re-founding) of a Prebendal Grammar School by Bishop Storey in 1497.

### **The Prebendal School**

Bishop Storey's grammar school, which also supplied choristers to the Cathedral, survived both Reformation and Commonwealth, making it much easier to re-establish the choral tradition in the Cathedral after the Restoration. It was located from the beginning in the area of West Street where it is still based, though the houses were largely rebuilt in the 1830s. Today the Prebendal School still serves as the Cathedral's own Choir School, providing education for the Choristers, who receive bursaries towards their fees.

### **Bishop Otter College**

The Cathedral was at the forefront of educational developments in the 1830s with the short episcopate of Bishop William Otter resulting in the founding in 1839 of a theological college, housed within the Precinct, and the foundation shortly afterwards (in 1849-50) of a college for the better training of school teachers, named in the Bishop's memory.

Bishop Otter College was amalgamated in 1977 with the Bognor Regis College, and currently constitutes the Bishop Otter Campus of Chichester University. The Theological College was closed in 1994, its library being transferred to the University, where a new Theology Department continues the academic teaching of theology at Chichester.

### **Education Services at the Cathedral**

The Cathedral's present-day educational service, provided by the Education Officer with a team of over thirty trained volunteers, falls within the traditional responsibilities of the Chancellor, and is entirely funded by the Dean and Chapter. The main area of work is with schools from within the diocese, although increasingly schools from south east Hampshire are visiting. The Education Programme caters for all National Curriculum Key Stages, and draws on the art, history, buildings and worship of the Cathedral to teach a wide range of topics. There are in addition students at Sixth Form level studying Archaeology and Religious Studies.

The Education programme operates mainly through workshops, and through guide-led activities in the Cathedral. Despite the difficulties which schools today may have in funding and time-tabling visits, the number of school visits continues to rise, with about 6,000 schoolchildren taking part in scheduled visits, and many others on unscheduled visits. The service is based on the Education Centre which occupies part of the former Treasurer's House (Gaz.4.04), though space is limited. There is, however, potential and ambition to expand use of the service further, particularly into more work with the community at large and with socially disadvantaged groups.

### **Special Prebends**

In recent times the practice of appointing to the Wiccarnical Prebends established by Bishop Robert Sherburne in the 16th century has been developed, in order to offer opportunities for lecturing to theological scholars attached to the Cathedral. The intention of the Bishop, Dean and Chapter is that these positions may in future be available to lay and non-Anglican as well as to Anglican theologians.

## 2.9 PILGRIMAGE AND TOURISM

The shrine of St Richard at Chichester made the Cathedral by 1538 a popular place of pilgrimage. It is clear also that although pilgrimage to an extent survived the destruction of the shrine at the Reformation, there were also now other visitors who sometimes seemed intent on trouble and who caused bishops and deans considerable alarm. Cathedral tourism has a long ancestry. Modern visiting is for the most part more benign and respectful, and it is recognised that visitors may be drawn by the beauty of the building and the sense of a life within which touches deep emotions and can encourage a sense of spirituality and wonder which is akin to pilgrimage.

Chichester is not a cathedral subject to the highest levels of tourism (Salisbury attracts around 330,000 tourist visitors annually (1999 figures), as against about 190,000 for Chichester in 2006-7). The phenomenon of cathedral tourism was recognised as an issue after the Second World War. In 1979 the English Tourist Board survey *English Cathedrals and Tourism, Problems and Opportunities* included Chichester in its study and commended it for its provision for visitors: the volunteer guides, gift shop then in the basement of the Bell Tower and cafeteria in the Bell Rooms in the cloister.

A major and growing problem is that to many visitors the significance and meaning of much of what they see in the Cathedral is unclear or only half-understood. The Cathedral sees a responsibility to extend a 'ministry of welcome' to all its visitors and to provide opportunities for learning and understanding. The Dean and Chapter are highly committed to the principle of free admission, though donations are naturally welcome. Interpretation is through leaflets and other literature but most of all through the availability of informed guides. Chichester has an impressive organisation of some 600 volunteers on whom it can draw, of which just under 50 are trained guides, catering for the 4,200 booked visits plus unbooked arrivals each year. Two recent new initiatives are the Visitor Information and Display Area, opened in July 2005 in the north Nave chapel area, and the expansion of the Restaurant in the Cloisters to accommodate also the Cathedral Shop from the base of the Bell Tower.

One major purpose of the ministry of welcome is to demonstrate to visitors the value and beauty of worship within the ancient building, whether the performance of regular daily services or of special events and celebrations. A relatively new development is the opportunity to participate in true pilgrimage, as in Spring 2003 when 1,000 people took part in the service and procession to the shrine of St Richard, with other events organised throughout the diocese.

## **2.10 THE ECOLOGY OF THE CATHEDRAL**

The area of the Cathedral and its Close provides a considerable range of natural environments at the heart of Chichester, in which the buildings themselves are of particular significance. Though the Precinct area is not specifically protected by any ecological designations, it provides valuable habitats for a number of species which are specifically protected, as well having general value for its bird life, trees and lower plants, and the interest of the buildings as a textbook of geology.

The gardens and areas around the Cathedral contain a variety of trees, some of which are ancient, including the surviving holm oaks in the Deanery Garden, the mulberries in the Treasurer's House garden and the yew north of the Cathedral church. The other significant aspect of the gardens is the old walls which actually or potentially support a range of plants and lichens; the Cathedral itself remains rich in lichens where stone replacement has not taken place.

The principal natural history interest of the complex, however, is in the range of rare birds for which it provides roosting and nesting sites. Peregrine falcons had been seen roosting on the spire since at least 1994, but a nest box was installed by Sussex Ornithological Society on the central tower in 1995 and in 2001 for the first time, a pair nested and bred. They have returned in successive years and have generated much public interest. An advantage of the peregrines is their contribution to pigeon control around the buildings of the Cathedral.

Swifts also nest within the precinct, especially within the eaves of the buildings. Their numbers are generally in decline due to loss of nesting sites and the identification, protection and enhancement of nesting opportunities at Chichester could be of great value. Other birds known to nest on or around

the Cathedral include Grey Wagtail and Jackdaw. Kestrels have roosted and also bred in the past, and Tawny Owls used to occur in the Deanery Garden. Black Redstarts, which are extremely rare, have been recorded on the Cathedral, and could in principle nest there. There are opportunities for encouraging nesting by these and other species which would be of great public interest and a considerable contribution to bio-diversity and wildlife conservation.

Among mammals, there is particular significance in the observed presence of bats, with possible roosting or hibernating sites within the Cathedral, Cloisters and possibly other areas. Such sites are afforded legal protection under the Wildlife and Countryside Act, 1981, and it would be sensible to undertake a bat survey to identify species and evidence for sites and so allow forward planning and the avoidance of disturbance during building or repair works.



## 3.0 ASSESSMENT OF SIGNIFICANCE

### 3.1 BASIS OF THE ASSESSMENTS

Before developing policies for conservation or management, it is useful to define what makes a place important and why it warrants protection. The assessments of significance set out here derive from the understanding of the Cathedral developed in Section 2, and will need to be based on criteria which are relevant and appropriate.

Major types of significance, especially for buildings and landscapes, are expressed in the designations set out in Planning Policy Guidance notes, *PPG 15 & 16*:

- *special architectural or historic interest* (for Listed Buildings)
- *character and appearance* (for Conservation Areas)
- *national significance* (for Scheduled Monuments)

The criteria employed for listed building designations include:

- *architectural interest*: design, decoration, craftsmanship; building types and techniques, significant plan forms
- *historic interest*: important aspects of the nation's social, economic, cultural and military history
- *historical association* with nationally important people or events
- *group value* where buildings comprise an important architectural or historic unity

A further group of criteria is represented by the Secretary of State's non-statutory criteria for scheduling monuments:

- *ability to characterise a period*
- *rarity of survival*
- *extent of documentation*
- *association with other monuments in a group*
- *fragility/vulnerability*
- *diversity - the combination of high quality features*

For less tangible qualities, it can also be useful to employ values derived from the Conservation Plan approach developed for Australian sites.<sup>64</sup> These additional values are:

- *representative value* the ability to demonstrate social or cultural developments
- *historical continuity* in buildings and activities
- *literary and artistic values*
- *formal, visual and aesthetic qualities*
- *evidence of social historical themes*
- *contemporary communal values*
- *power to communicate values and significance*

In some of the assessments which follow, levels as well as varieties of significance are proposed. Four levels of significance are conventionally expressed as: *exceptional*; *considerable*; *moderate*; *minimal*, with a fifth category of *intrusive*, where a feature detracts visually from heritage merit or threatens to obscure understanding or significance.

### **3.2 STATEMENT OF OVERALL SIGNIFICANCE**

The overall value and significance of Chichester Cathedral are seen to lie in particular in three areas: spiritual, architectural and social.

- Through its testimony to the lives of the many who have built and worshipped here, and in so doing have created the church as a great inheritance and symbol of faith, the Cathedral possesses exceptional cultural value.
- Through the evidence for architectural change and adaptation in every century since its foundation, the Cathedral in its Precinct has a special place among English Cathedrals, not as the work of one age but of many - the typical rather than the extraordinary.
- Through the life of today's Cathedral, and the mission of welcome extended to those who come here, for worship and pilgrimage, learning and education, cultural enjoyment, peace and reflection, the Cathedral remains a vital and significant part of the local and wider community.

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61 Categories are developed from those proposed in James Semple Kerr, *The Conservation Plan*, 1996.

The significance of Chichester Cathedral and its setting is underlined by its statutory designations, with a high concentration of listed buildings at Grades I, II\* and II, and the central focus it provides within the Chichester Conservation Area (See Section 4.2 below).

### **3.3 ASPECTS OF SIGNIFICANCE: THE CATHEDRAL**

The Cathedral in all its aspects - building and collections, precinct and setting, the life of the community, worshippers and visitors - has significance as set out below.

#### **Significance as a centre of worship**

- The Cathedral has exceptional significance within its region, as the seat of the bishop and mother church of the Diocese of Sussex for a period of over 900 years.
- In the testimony which the building bears to the people of the past who, through their lives and work and in every century since its foundation, have helped create the building we see today, the Cathedral has outstanding cultural value.
- As one of the major centres of pilgrimage in England at the time of the Reformation, Chichester still retains considerable significance as the destination for continuing pilgrimage to the shrine of St Richard.

#### **Archaeological potential**

- Because of the likelihood of extensive buried remains in largely undisturbed areas, the potential of below-ground archaeology over the whole area of the Precinct is exceptional. The survival of known Roman structures points to well-preserved evidence for the Roman town, with further potential for the Saxon minster church of St Peter and for the layout and function of any claustral buildings associated with the Saxon foundation, and their later development.
- Within the Cathedral church also there are important opportunities for the techniques of buildings archaeology, survey and sampling to make a significant contribution to improving understanding of structural development and elucidating areas of uncertainty.

#### **Architectural significance**

- Overall, the Cathedral has unusual representative interest in its long and continuous period of development. In this it is unlike cathedrals, such as Salisbury or Wells, which

demonstrate the work of one or two principal periods, but it has a special significance in the ability to demonstrate the processes of change and adaptation over a long timescale.

- The remaining portions of the early Romanesque church, which establish the powerful character and determine the later form of the building, are extensive and of exceptional significance in their demonstration of design, decoration and building techniques.
- The work of the 1190s in the Retroquire, achieving a superbly judged balance between the earlier Romanesque and the new Gothic, is small-scale and modest but of exceptional interest and importance, nationally and internationally, in its expression of transition to a new style at an early stage.
- The high roofs of the eastern arm and nave are of exceptional significance as some of the best examples surviving of 13th century engineering design and technical excellence. Their importance is not diminished by the inserted fire partitions, though the necessary work brought an aesthetic loss.

### **Individual periods (chronological significance)**

The continuous process of change and development at Chichester has produced a great diversity of features and style, to which each of the ten centuries represented has added. The contributions of each phase to the overall significance of the church are set out here.

#### ***11th century***

- The construction of the first Cathedral church, in two phases, still defines the overall character of today's Cathedral 900 years later. The detail of individual elements provides instructive examples of Norman style, in the surviving corbel tables and other decorative details.

#### ***12th century***

- The work of the 12th century is of exceptional architectural significance, with important material on each side of the transition from Romanesque to the earliest Gothic style. Perhaps the most important elements are:
  - The Chichester Reliefs, Romanesque sculpture of the early to mid 12th century, of exceptional significance on a European scale and perhaps the Cathedral's greatest single treasure.
  - The transitional work in the Retroquire, marking the change from Romanesque to Gothic, with the introduction of Purbeck marble.
  - The building of the stone rib vaults over the whole Cathedral.

***13th century***

- The translation of the body of St Richard to the shrine behind the high altar is a demonstrative example of the creation of a cult and the new building activity associated with it.
- The renewal of the high roofs with a new and technically adventurous structure, referred to above, is of exceptional significance.

***14th century***

- Works in the two transepts were significant in introducing the Decorated style (South Transept) and an early form of Perpendicular (North Transept) to Chichester, adding to its diversity and demonstration of architectural development.
- The principal work of the century was the building of the spire, helping define the Cathedral's character and appeal over a long period - though the present spire as a post-1861 replica affects significance to a degree.

***15th century***

- The building of the detached Bell Tower brought to Chichester a type of structure then relatively common but now, with the disappearance of other such towers, a unique and highly significant feature for an English cathedral.
- While not of more than moderate significance in general terms, the mid- to late-15th century Arundel Screen has had a particular resonance in the architectural history of the Cathedral.

***16th century***

- Bishop Sherburne's commissioning of Lambert Barnard resulted in the great propaganda paintings, of exceptional interest, which now dominate South and North Transepts.
- The events of the Reformation, with the stripping of shrine and altars in the 1530s and 40s, while negative in architectural terms, are significant as a locally vivid and representative example of the national destruction of the period.

***17th century***

- The destructions wrought by the Parliamentary soldiery of December 1642, though a further negative experience for the historic fabric, are central to the story of Chichester Cathedral in a time of national ferment, responsible for losses in a number of aspects of the building and contents. The century is, however, also characterised by re-creation and recovery after the Restoration, with the re-founding of the Library.

### ***18th century***

- Though some internal works and adaptations were done, the century saw diminution of significance with loss of early floor paving and the destructive remodelling of the Lady Chapel to form the Richmond family vault.

### ***19th century***

- Further damaging repairs in the first half of the century adversely affected earlier work, including the Lambert Barnard decoration of the vaults, but the major event of the century was the collapse in 1861 of the crossing tower and spire.
- The scholarly work of George Gilbert Scott in rebuilding the tower is of considerable significance as an example of careful and restrained reconstruction. The episode also involved Robert Willis and demonstrated his extraordinary gifts in the analysis and understanding of historic buildings.

### ***20th century***

Two significant developments in the life of the Cathedral characterised the second half of the century:

- Dean Hussey's interest in the value of modern art and design in the church encouraged at Chichester an exceptionally significant tradition of commissioning, putting the Cathedral at the forefront of a movement of art in the service of worship.
- From the 1950s until the early years of the 21st century a sustained programme of repairs to the historic fabric has been undertaken, probably the most significant such period in the Cathedral's history.

### **Historical associations**

- The transfer of the cathedral of the South Saxons from Selsey to Chichester in 1075 and the events preceding it have considerable representative value in showing the operation at a local level of royal policy after the Norman Conquest.
- Though the experiences were common to other cathedrals and churches, the destruction of shrines and altars at the Reformation and the despoliation of the Cathedral during the Civil War involved Chichester in the mainstream of national events.

### Music and Liturgy

- Chichester holds a significant place in the history of cathedral liturgy, with particularly active periods in the 1830-50s and a century later under Bishop Bell and Dean Duncan-Jones, when a distinguished tradition of liturgical thought and innovation was developed.
- The quality of music at Chichester has been a significant aspect of Cathedral life in the period since the 1960s, with the series of musical commissions, the Southern Cathedrals Festival, the anniversary celebrations in 1975 and the Chichester Festivities.
- The long association of the Cathedral with leading composers has been a source of exceptional significance in its musical life, from Thomas Weelkes in the early 17th century to Gustav Holst in the 1930s and the later series of commissions, including Bernstein's *Chichester Psalms*, in the 1960s and 70s.
- Considerable significance attaches to the historic organ, which has managed to retain its early clarity and tone through many vicissitudes and enlargements since its building by Rhenatus Harris in 1678. It is a fortunate circumstance that the organ, after careful rebuilding in the 1880s, retained its tonal character relatively unchanged through the 20th century, when important organs elsewhere were suffering inappropriate change, until the further careful restoration of the 1980s.

### The Collections

- Pre-eminent among the surviving early furnishings of the cathedral, of exceptional significance in a national and European context, are the 'Lazarus' relief panels of the early- to mid-12th century. They occupy a place of unique interest as rare examples of late-Romanesque sculpture intended for a cathedral setting. Significance is enriched by the context of the more robust Romanesque carvings of the corbel table, surviving in considerable numbers in places within the Cathedral.
- The funerary monuments of the Cathedral have considerable interest and value in representing most types and styles of monument to be encountered from the early 12th to the 19th century, with some examples of high individual significance. These include the tomb of Joan de Vere (c.1300, an early example of court style and the appearance of weepers); the Arundel tomb, celebrated by Philip Larkin; the Bradbridge wall brass (1590s); the baroque monuments to the Miller family and Bishop King; the series of wall plaques by

John Flaxman, and the fine Gothic Revival tomb of Bishop Durnford (Bodley and Garner, 1896).

- The collections of the library, treasury and vestments are in general of moderate significance, though there are items of great rarity and interest. Of particular importance are the 1503 French Book of Hours, printed on vellum and the Kenilworth Missal, and, in the Treasury, the two silver gilt chalices and patens from the tombs of 12th century bishops.
- In the historical propaganda paintings by Lambert Barnard, commissioned in the 1530s, Chichester has examples of political art of exceptional interest and considerable rarity. Significance is enhanced by the paintings remaining in the building for which they were commissioned and, at least in part, in the position where they were first displayed.
- The historical graffiti of the Lady Chapel, while not extensive, have considerable significance as a valuable source of information about the Cathedral and are of remarkable interest in the range of types and subjects represented, in particular the rare portrait drawing of the bishop and his Cathedral within the building depicted.
- The body of works of modern art and design, commissioned for the Cathedral from the 1950s, now forms a group of exceptional interest and significance among English cathedrals and gives to Chichester a leading position as a patron of late 20th century creative work by artists of the first rank.

### **Contemporary social and cultural values**

- Within the local community the Cathedral occupies a place of great value as a focus of spiritual life, a symbol of identity and pride of place and a major centre for social and cultural activity. It has particular importance as a venue for musical events, centred on the annual Chichester Festivities and the triennial Southern Cathedrals Festival with Salisbury and Winchester.
- The importance of Chichester as a tourist venue, while not on a par with cathedrals in key tourism centres such as Salisbury or York, is nonetheless considerable and increasing. This has valuable benefits for the local economy and for other cultural attractions.
- As a specialist provision for an important category of visitor, the Cathedral's Education Service is of great value to school-based studies in the neighbouring counties and further afield. There is also considerable potential to extend use of the service into new areas of the local community.

### **The Precinct**

- The Precinct has considerable significance as a demonstration of Cathedral organisation and planning. The buildings are readily visible because of easy public access to the Precinct, and it is possible to appreciate them for the historical and visual context which they provide to the Cathedral church.
- Within the Precinct are individual buildings which, despite earlier alteration, retain considerable significance as examples of medieval domestic architecture and arrangements. Foremost among them are the Vicars' Close and Hall, and The Chantry, but all have potential for further study to elucidate their individual and joint development.
- The Cloisters have a unique plan, unlike those of cathedrals of monastic origin. The plan may be simply the effect of connecting together covered walkways and existing buildings, though the possibility that they were planned as a processional route has the potential for higher levels of significance.
- The Bell Tower has exceptional significance as now the only surviving example of what was once a more common type of building. Its date and construction give it also a particular interest as the largest 15th-century element of the Cathedral and for its contributions to the group value of the complex.
- In visual and aesthetic terms, the Precinct makes a highly significant contribution, both as a small-scale and intimate foil on the south side to the soaring scale of the Cathedral church and as an essential element of the central Chichester townscape as a whole.
- Because of the possibility of a high rate of survival of buried features in undisturbed areas, the Precinct has exceptional archaeological potential for enhancing understanding of the Roman town, the layout and development of the pre-Conquest Saxon church and associated buildings, and the early development of the Precinct itself.
- The City Walls, defining the Cathedral Precinct on the south, are among the best preserved and most visually accessible in the country, and play an essential role in both the historical development of the Precinct and creating an abiding aspect of the overall character of the Cathedral in its setting. The significance of the walls and policies for their conservation and public access are considered in the City Walls Conservation Management Plan commissioned by Chichester District Council (2005).

### **Landscape and setting**

- The long distance view, of the spire seen from the slopes of the Downs against the expanse of the sea beyond, is of the very highest landscape quality and one of the most memorable of views of an English cathedral.
- The views of the Cathedral over the water, from out at sea or, nearer to, from the Fishbourne Channel or from the surrounding coastal plain, are striking and unusual. Until the twentieth century Chichester was the only cathedral which could be seen from the sea.<sup>65</sup>
- Closer views, of the church rising above the City Walls from the green spaces to the south are justifiably celebrated, and an enjoyable contrast to the closer and busier setting of the building on the town side. The dominating visual presence of the Cathedral at the heart of the town is unsurpassed in any other cathedral city.



*View from the southwest, across the city walls*

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65 See note on page 11.

## 4.0 CONSERVATION ISSUES AND POLICIES

### 4.1 AIMS AND APPROACHES

This section of the Plan aims to balance the central purpose of the Cathedral as a place of worship and mission with the need to protect a precious and significant inheritance held in trust. It identifies risks which make the site vulnerable to loss of significance, and proposes policies for minimising the risks, but also looks at ways to support appropriate and desirable change and development. The purpose of the policies overall is to encourage good standards of protection, through careful conservation and site management. They aim to ensure that what is valuable survives intact for the benefit of future generations as well as serving the present-day needs of the Cathedral and its community.

The policies which follow (in **4.3**) are arranged in sequence to cover the principal Policy Areas for concern and action:

- **General** (4.3, Policy Areas 1 and 2)
- **Understanding** (Policy Areas 3 and 4)
- **Protection** (Policy Area 5)
- **Conservation of fabric** (Policy Areas 6 and 7)
- **The Cathedral collections** (Policy Area 8)
- **Continuing uses** - worship, education, interpretation and access (Policy Areas 9, 10 and 11)
- **The Cathedral Precinct** (Policy Areas 12).

The Policies aim to reflect three major principles, which inform the Plan as a whole -

- Protection of the ancient fabric and significance of the Cathedral, its Precinct and contents is central to its other functions, and should be exercised to the best available standards of care and conservation.
- The mission of the Cathedral is expressed through worship, the provision of sacred space and the work of the Cathedral community. It has created at Chichester significant traditions of liturgy and associated art and musical commissions which merit celebration.
- The mission of welcome extended to the many who visit the cathedral is expressed most effectively through education and interpretation, aiming to promote understanding of the Cathedral and its broader meaning and purpose.

Each area of concern or activity is treated in three parts: an explanation of the issue or vulnerability; one or more policies

framed to address the concern; and a group of management points or guidelines to assist in translating policy into actions.

### ***Definitions***

Words used in the Plan have meanings as defined by the *Burra Charter* 1988.<sup>66</sup>

***Conservation*** means all the processes of looking after a place so as to retain its significance. It includes maintenance, preservation, restoration, reconstruction and adaptation, and will often be a combination of processes.

***Maintenance*** means the continuous protective care of the fabric, contents and setting of a place.

***Preservation*** means maintaining the fabric of a place in its existing state, and retarding deterioration.

***Restoration*** means returning existing fabric to a known earlier state by removing accretions or re-assembling existing components, without introducing new material.

***Reconstruction*** means returning a feature as nearly as possible to a known earlier state, with the introduction of additional materials, old or new, into the fabric.

***Adaptation*** means modifying a place to proposed appropriate uses.

***Protection*** is not defined by the *Burra Charter*. The meaning as used in the Plan is the guarding of significant fabric or values against actual or potential damage, which might arise through planned activities, accidental events, or the normal processes of decay.

## **4.2 EXISTING POLICY FRAMEWORK**

The significance of the Cathedral and its Precinct is reflected in the range of statutory and non-statutory controls to which they are subject. Because of its cathedral status, ecclesiastical as well as secular systems of protection apply, with a degree of overlap between them. In addition to the Cathedral, Bell Tower and Cloister there are, within or associated with the Precinct, twenty listed buildings and other features, eight of them at Grade I or II\*.

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<sup>66</sup> The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance, 1988.

### The Ecclesiastical System

The Cathedral together with its Cloisters and Bell Tower have since 1950 been statutorily listed as Grade A, within the earlier form of grading for ecclesiastical buildings currently being converted to the regular system by English Heritage. Equivalence with Grade I is presumed.

However, approvals for works which would affect the special architectural and historic interest of the Cathedral, Bell Tower and Cloisters are exempted from normal listed building controls by virtue of the Ecclesiastical Exemption. Under the *Care of Cathedrals Measure 1990* and the *Ecclesiastical Exemption (Listed Buildings and Conservation Areas) Order 1994*, such works need to be approved instead by the Cathedrals Fabric Commission for England (CFCE, the national statutory body) or, if more minor works, by the Cathedral's own Fabric Advisory Committee (FAC).<sup>67</sup> The FAC's advice and approval is required for all works to the Cathedral. In considering proposals, clear remits are set out for both the Commission and the FAC in the 1990 Cathedrals Measure, within which each cathedral is able to develop its own practice.

Collections as well as fabric are protected. In addition to works which could affect the architectural, archaeological, artistic or historic character of the Cathedral church, its immediate setting or any archaeological remains within the precinct, CFCE approval is specifically required 'for the sale, loan or other disposal of any object... vested in the chapter... being of architectural, archaeological, artistic or historic interest'. For works within the Precinct, the Commission and FAC are only involved directly if these have archaeological implications<sup>68</sup> or involve buildings in ecclesiastical use. Like all cathedrals under the 1990 Measure, Chichester has the services of a Cathedral Architect (in Chichester the Surveyor of the Cathedral Fabric) and a Consultant Archaeologist as Chapter's professional advisers. There is also in Chichester a Chapter Architect, responsible to the Dean and Chapter for the buildings of the Close.

The FAC may also consider issues relating to the Cathedral's setting.

<sup>67</sup> See Bibliography and Sources for the principal CFCE Measures and supporting guidance notes. The specific responsibilities of the CFCE and FAC are set out in the *Care of Cathedrals (Supplementary Provisions) Measure 1994* and in CFCE Procedural Guides 8 - The Cathedral Fabric Commission for England: its role and function and 4 - Fabric Advisory Committees: their role and functions.

<sup>68</sup> In line with current good practice, archaeological implications extend to standing fabric as well as buried remains.

## The Secular System

*Listed building controls:* In addition to the Cathedral, Cloisters and Bell Tower (listed together as Grade 1), the Dean and Chapter are responsible for a number of listed buildings within the Precinct, and to these normal listed building controls apply. They are:

Grade I	Royal Chantry; Vicars' Hall and Crypt; Canon Gate, South Street; City Walls bounding the Precinct (also a Scheduled Monument)
Grade II*	The Deanery
Grade II	Wall between Palace Gardens and Drive; No.4 Canon Lane; Deanery gates and gateway; the Residentiary and garage adjoining; the Chantry; the Treasury; Treasury garden walls; No 4 Canon Lane; Blackman House; 1 and 2 St Faith's; 1 St Richard's Walk (House of Wiccamical Prebendaries); 2 St Richard's Walk and garden walls; 14 to 23 South Street (part of Vicars' Close); nos. 1 to 4 Vicars' Close

The Bishop's Palace and Gardens (Grade I), and the Prebendal School lie outside the Dean and Chapter's area of responsibility in the Precinct.

For proposed works to listed buildings within the Precinct (and to structures within their curtilages) normal listed building controls will apply, with applications made to Chichester District Council as Local Planning Authority. In determining applications, the Authority will take account of the government guidance contained in PPG 15 and 16. Though statutory controls apply equally to all grades of listed building, consent for works to Grade I or II\* buildings are more likely to involve English Heritage in advising the Local Planning Authority, and to attract comment from the amenity societies. English Heritage and the national amenity societies are statutory consultees for all applications to CFCE. Applications for both listed building and scheduled monument consent<sup>69</sup> should be notified to CFCE under the Care of Cathedrals Measure 1990.

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<sup>69</sup> The city walls are a scheduled monument as well as Grade I listed building. Since scheduling has precedence over listing, application for proposed works should be made for scheduled monument consent to the Department for Culture, Media and Sport.

*Conservation Area Consent* is also required for any demolition of unlisted structures within the Precinct by virtue of its inclusion in the Chichester Central Conservation Area, as an area statutorily designated as of ‘special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance’. In a more positive sense the whole of the Close and related areas are included in the policy guidance for the large Chichester Conservation Area set out in the Character Appraisal of March 2005<sup>70</sup>.

### ***Tree Preservation Orders***

There may also be cases where Conservation Area Consent for the felling or lopping of trees would need to be sought from the local authority, a process in which the FAC might have an advisory or other role under the Care of Cathedrals Measure 1990. Trees within the Close protected by specific Tree Preservation Orders are limited to two holm oaks in the Deanery Garden, though any tree more than 3” in diameter at 1.5 metres above the ground will be protected by virtue of being within the Conservation Area. The Chapter Architect deals with tree protection measures on behalf of the Dean and Chapter.

### **Non-statutory controls**

#### ***Chichester District Local Plan***

The Chichester Local Plan, adopted in April 1999, covers the period up to 2006 and is currently under review to cover the period up to 2016. It was prepared in conformity with the West Sussex Structure Plan (1993) and sets out detailed policies to guide development in the Chichester District Area. The Plan Policies for the Built Environment largely derive from the guidance in PPG 15 *Planning and the Historic Environment* and PPG 16 *Archaeology and Planning* and include:

#### ***Archaeology***

*BE3 There is a presumption in favour of the preservation in situ of important monuments. Where proposed development is likely to affect a known or suspected site of archaeological interest, one or more of the following requirements will be imposed:*

- (i) Archaeological assessment and field evaluation*
- (ii) Preservation in situ*
- (iii) Arrangements for excavation, recording and publication*
- (iv) Watching Brief*

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**70** Chichester Conservation Area Character Appraisal, Chichester District Council, March 2005.

### ***Buildings of Architectural or Historic Merit***

*BE4 The District Council will place a high priority on protecting the character and appearance of all buildings of architectural or historic interest.*

*BE5 Where listed buildings are to be altered or extended the design, detail and materials must be appropriate to the character of the listed building.*

### ***Conservation Areas***

*BE6 Within designated Conservation Areas and their settings the District Council will seek to preserve or enhance the special architectural or historic character or appearance of the area.*

An important policy document and set of proposals closely related to the Cathedral and Precinct is the Chichester City Walls Conservation Management Plan (Gifford 2005) commissioned by Chichester District Council.

### **Chichester Cathedral Policy Statements**

In addition to legal requirements and the framework of controls established by the Care of Cathedrals Measure 1990 and supporting advice, the Dean and Chapter have adopted policy statements on how obligations will be fulfilled in these areas. In support of its desire to maintain high standards of building conservation, the Cathedral has produced a Statement on *Care and Conservation of Chichester Cathedral*, March 1995. After a preamble the statement sets out a series of ten principles to be applied to conservation works, with a separate policy statement on the removal, study and retention of historic stonework. The Statement is the basis for Policy 6.1 of the Conservation Plan.

Also relevant to the Conservation Plan is the Policy Statement *Cathedral Disability Discrimination Policy and Plan*, January 2000.

### 4.3 ISSUES AND POLICIES:

#### 1 VULNERABILITY AND PROTECTION: THE OVERALL PURPOSE OF THE PLAN

##### *Background*

The central purpose of the Plan is to identify the risks to which the Cathedral and its historic significance are vulnerable, and to develop policies to protect what is important against loss or damage. The principal sources of risk in caring for the Cathedral and developing its uses are the basis for groups of policies set out below, summarised as:

- Risks from works undertaken with imperfect understanding of the feature affected, with the requirement for preliminary investigation to improve knowledge and secure maximum protection for significant fabric or values (Policies 3.1-3.3).
- Risks to buried archaeology from below-ground works, with the need for fuller understanding and mechanisms to protect significant remains in situ (Policies 4.1-4.2).
- Vulnerability of the buildings and their contents to normal processes of wear and tear brought about by daily use and public access, and from the risks from fire or other disasters (Policies 5.1-5.6 and 8.1-8.3).
- Vulnerability of the Cathedral buildings to the processes of decay and deterioration, with the need for high standards of repair and maintenance, to keep the buildings in good order and secure the survival of historic fabric (Policies 6.1-6.3 & 7.1).
- Vulnerability to pressures in the Cathedral and Precinct for change or development to serve new users, with the need to achieve a sustainable balance between protection of historic fabric and character and the desire for the Cathedral to remain as a living institution (Policies 9.1-9.3 & 12.1-12.5).

The Conservation Plan is intended to be an effective instrument for guiding long-term management of the Cathedral, Precinct and collections in a manner which will help ensure protection against these vulnerabilities, and maintain a balance between sometimes conflicting demands. The guidance which it contains will need to retain its relevance and value through a regular process of review and if necessary revision, taking account of fresh knowledge, changes in legislation and altered imperatives.

It should be made available to all members of the Cathedral community and others who have a role in the care and maintenance of the Cathedral, the Precinct and the collections.

### *Policies*

- 1.1 To identify protection of the historical and cultural significance of Chichester Cathedral as a central element in site management and future planning.**
- 1.2 To use the Conservation Plan as the basis for long-term conservation, management and development.**
- 1.3 To review the Plan as appropriate and in any case at no more than 5-year intervals, in order to reflect changing circumstances.**

## **2 EXISTING POLICIES AND CONTROLS**

### *Background*

The range of statutory and non-statutory controls is summarised in Section 4.2 above and is complex, with a variety of sometimes overlapping ecclesiastical and secular measures. The expectation of all the designations and controls taken together is that management of the Cathedral, Precinct and collections should aim to protect their unique archaeological, historical, architectural and cultural value and allow them to be passed on without significant loss to future generations.

Listed building descriptions and grades for the Cathedral and associated buildings in the Close (initially designated in 1950) are currently being revised and updated. This is an opportunity to assess that all buildings are appropriately graded; it may be that some merit re-designation.

### *Policies*

- 2.1 To plan works likely to affect the fabric and significance of the Cathedral in accordance with the guidance available and with application to the appropriate authority.**
- 2.2 To encourage English Heritage to complete the resurvey and description of the Cathedral and other listed buildings within the Precinct.**

### *Management points*

- The possibility might be pursued with English Heritage for a review of current grades for listed buildings in the precinct.
- Opportunities should be taken to discuss further the proposals contained in the Chichester Conservation Area Character Appraisal for areas within the control of the Dean and Chapter.

### 3 RESEARCH AND RECORDING - EXTENDING UNDERSTANDING OF THE CATHEDRAL

#### *Background*

In the absence of medieval building records for Chichester, the evidence for the sequence of phases of work is contained principally in the fabric of the building. Much archaeological investigation, analysis and recording of this primary resource has already been carried out, and Chichester has a fine exemplar in the recording and analytical work of Robert Willis in the 1850s and 60s.

However, there remains potential for further studies to clarify areas of uncertainty. It is important to point the way with an indication of known problems and unanswered questions, even if there is little prospect of obtaining answers quickly. Unexpected opportunities may always arise where it is useful to have identified the significant research questions in advance. Questions to be answered by fabric analysis and dendrochronology include the building date of the Sacristy (Canons' Vestry) and transept chapels,<sup>71</sup> and the sequence and hierarchy of mouldings throughout the Cathedral.

The section of City Walls in the care of the Dean and Chapter also merit analysis and recording.

In addition to general questions, good conservation practice requires proposals for historic fabric to be based on a clear and detailed understanding of the features affected. This will help establish an appropriate level of analysis and recording and improve the quality of decisions taken (see also Policy 6.1) as well as contributing to increased knowledge of the site as a whole. The principal remaining area for recording and analysis in advance of proposals for works is the Bell Tower, the last major element in the fifty-year programme of repairs.

Much information on the current fabric of the Cathedral is tied up in the records of interventions during the major phase of repairs from the 1950s onwards. Works to the Cathedral since the 1980s have been systematically recorded in exemplary stone-by-stone and interpretive drawings by Jill Atherton, with added archaeological and geological analysis, forming a remarkable and unusually detailed record of fabric history. These and all future records should in due course be listed, organised and transferred into the Fabric Archive in the West Sussex Record Office, accessible for study and

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71 See T. Tatton Brown, 'The Medieval Fabric' in Hobbs, ed.1994, 30.

interpretation.<sup>72</sup> The Archive should consist of primary materials, including specifications, records, photographs and drawings of works, conservation records and archaeological archive. Significant fabric removed during works should be regarded as part of the Archive and retained and curated within the Cathedral collections (See Policy 6.1)

### *Policies*

- 3.1 To encourage further studies of the Cathedral and Precinct, with an agenda for investigations and an ability to respond to opportunities.**
- 3.2 To base proposals for works of repair or alteration on a detailed understanding of the features affected, with appropriate analysis and recording.**
- 3.3 To develop and maintain the existing archive relating to the Cathedral fabric, to include a record of all investigations and interventions.**

### *Management points*

- The Consultant Archaeologist and Surveyor of the Fabric might recommend a programme of investigation and analysis alongside the schedule of repair priorities in the Quinquennial Report, taking advantage of planned works to pursue research questions.
- An additional Information Base for the Cathedral might usefully be created, as an accessible summary of the site archive with copies of the principal material, to serve as a basic tool for management, research, education and interpretation.

## **4 ARCHAEOLOGY AND BELOW-GROUND REMAINS**

### *Background*

There is exceptional potential for the survival of remains of earlier phases of occupation of the site, possibly at no great depth. Principally this is likely to include evidence for domestic buildings of the Roman town, of which extensive traces have been revealed and observed from the early 18th century onwards (see Appendix 2), and the remains of the minster church of St Peter (for which there is documentary evidence) and any buildings associated with it. Roman features have been shown to underlie the Cathedral and the Bishop's Palace and may also extend into the area north of the Cathedral and in the garden areas of the Close on the

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<sup>72</sup> See *Cathedral Fabric Records*, English Heritage and CFCE, 1995.

south. Remains of the earlier church and associated buildings, to which the Cathedral was transferred in 1075, may lie beneath the Cathedral church or close to it. Monitoring and excavation in the churchyard north of the Cathedral in 1993, before introduction of the emergency vehicle access, suggested that despite the lowering of levels in the 1970s there remained evidence for surviving early graves.

In addition to the remains of structures, there have been indications of parch marks in areas of lawn during dry summers, and some limited geophysical survey.<sup>73</sup> Building on this, an overall assessment of the below-ground archaeological potential of the precinct could with advantage be prepared, as recommended by the CFCE.

The Urban Archaeological Database currently being developed for Chichester will provide a useful framework, but additional survey may be desirable when opportunities permit, based on non-destructive methods in the open areas of cloister and garden. Most areas would be amenable to such techniques, but there is particular potential for remains of the medieval deanery, substantially surviving within the bank of the City Wall in the Deanery Garden. In addition to increasing understanding, such surveys would indicate areas of archaeological vulnerability to be protected.

### *Policy*

- 4.1 As opportunities permit, to clarify the below-ground archaeological potential of the Precinct, using appropriate methods of survey to produce a plan of remains and archaeological vulnerabilities.**
- 4.2 Where below-ground remains have been identified through survey or archaeological evaluation following development proposals, to make a careful assessment of the importance of these remains and where practicable ensure measures to protect them in situ.**

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73 Information in Chichester District Historic Environment Record.

## 5 PROTECTION AND ENHANCEMENT OF FABRIC AND SETTING

### *Background*

Elements of the Cathedral are vulnerable to damage from a range of risk factors, and policies are required to ensure that the risks are minimised. Protection of the Cathedral covers a range of concerns, including the avoidance of intrusive developments in its setting, the minimising of physical wear-and-tear or cumulative decay, the active maintenance of counter-disaster measures, and preventative conservation to safeguard contents and collections. Some of these are in the control of the Cathedral authorities, others require consultation with external agencies and sources of advice.

There are also risks to the vulnerable character of the Precinct from development of buildings, especially where this involves new build. It will be important to create the best possible standard of design and where possible to secure positive enhancement of the Precinct and setting of the Cathedral.

### *Policy*

**5.1 To protect the historic character and fabric of Chichester Cathedral and its setting, the integrity of its interior spaces and the surviving evidence for its development.**

### *Protection of setting and views*

The unique quality of the wider setting and long-distance views of the Cathedral will be rigorously protected from the risk of competing structures, with relevant policies incorporated in the Local Plan. Structures should be taken to include communications masts and other tall constructions as well as buildings.

The immediate setting also, towards West Street and the town centre across Cathedral Green, is potentially at risk from smaller-scale intrusive developments and is an additional issue to be addressed in discussions with Chichester District Council. The southwestern aspect of the Cathedral is something to be considered in the context of the City Walls Conservation Management Plan, prepared for the District Council in 2005. Many of the issues relating to the setting of the Cathedral, in general and in detail, are covered in the Chichester Conservation Area Character Appraisal, 2005.

*Policy*

- 5.2 To secure protection for the long-distance views of the Cathedral.**
- 5.3 To safeguard and enhance the immediate setting of the Cathedral, where appropriate through partnership with the relevant local authorities and agencies.**
- 5.4 Where new building in the Precinct is proposed, to safeguard and enhance the immediate setting of the Cathedral through the best achievable quality of design.**

*Protection of Cathedral interior and contents*

In terms of physical damage, day-to-day risks come from three main sources: small scale but cumulatively significant wear-and-tear from visitor use; the needs of site management; and arrangements for special events. Risks may be reduced by changes in management practice or by physical protection measures.

The moving of furniture and portable stages and the installation of lighting systems for special events can also introduce risks to fabric (as well as being visually intrusive) and lighting within the spaces of the Cathedral can seem uncoordinated (see also Policy 11.3). The heating systems in the Lady Chapel have had visually damaging effects on the walls above, and after very careful cleaning, future protection will be necessary if replacement of the system cannot be entertained.

- 5.5 To minimise risk of damage to the fabric and contents of the Cathedral from normal public access, management activities and arrangements for special events.**

*Management points*

- Visitor circulation routes with their potential for damage to historic fabric should be regularly monitored, and routes varied where necessary.
- Special events within the Cathedral should be planned and supervised so as to avoid risk of damage from eg. the moving of chairs and installation of special lighting, with revised systems introduced to reduce risk to a minimum.

**Fire, security and disaster planning**

Control of fire risks has been a high priority, with compartmentation of the high roofs achieving good levels of protection, at the loss of the ability to perceive the great spaces and roof carpentry as a whole. On security of collections, advice may be taken from the National Security Adviser, Council for Museums Libraries and Archives.

## **5.6 To maintain effective systems for fire protection and security of the site, buildings and collections, and for response to emergencies.**

### ***Management points***

- Fire protection measures should be regularly reviewed with specialist advice,<sup>74</sup> and firefighting and escape procedures regularly rehearsed, especially with new voluntary stewards and guiding staff.
- The Cathedral's existing Disaster Plan should be updated to reflect any changes in collections and fabric. A review of the Disaster Plan might accompany the regular reviews of the Conservation Plan.

## **6 CATHEDRAL FABRIC: REPAIRS AND ADAPTATION**

### ***Background***

Since the mid-1950s a major programme of repairs has been undertaken for all principal elements of the Cathedral (see pp 37-39), commenced during the period in office as Surveyor of the Fabric of Robert Potter and continued under his successor Donald Buttress. The long programme of works to the structure and masonry enclosure has almost been completed, with work to the Lady Chapel. The Bell Tower and Cloister roofs have yet to be dealt with and the roof coverings of the Cathedral are now 60 years old and will require attention within a reasonable span of years.

From 1995 the conduct of the repair works has been informed by the *Policy Statement on the Care and Conservation of Chichester Cathedral*, formally adopted by the Dean and Chapter. The statement was drawn from the Care of Cathedrals Measure 1990, amplified by various guidance and advisory notes from the CFCE, as well as English Heritage.

This seems an appropriate time to confirm the Cathedral's Policy on Care and Conservation and affirm a set of principles which will meet the new circumstances and reflect best current practice.

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**74** See also *Fire Safety Management in Cathedrals, a general introduction and advisory note*, English Heritage and CFCE, 1997.

*Policy***6.1 To confirm a set of principles for conservation of the Cathedral and associated buildings, based on Chapter's existing policy and reflecting current best practice.**

Key principles will be:

- Works of maintenance, repair or alteration should be informed by a clear understanding of the fabric affected, and accompanied by appropriate levels of investigation and recording.
- In line with this principle, to carry out such archaeological research and recording as is required before the commencement of any work.
- Restoration, that is the repair, conservation and necessary replacement of worn-out fabric, is to be planned as far as practical on the basis of a long-term cycle of up to a hundred years.
- As much as possible of the original fabric and decorative detail to be retained and conserved.
- Non-destructive tests to be carried out wherever possible to avoid unnecessary loss of historic fabric.
- Irreversible processes such as application of waterproofing treatments to the stonework to be avoided.
- Conservation principles should apply to small day-to-day repairs as well as to major pieces of work.
- The Surveyor, in consultation with the Consultant Archaeologist where necessary, is to advise when specialist advice and supervision is required on the conservation or repair of any elements of the fabric.
- Appropriately qualified contractors should be engaged to work on specialised elements such as glass, woodwork, monuments etc.
- Repair techniques to adopt, where appropriate, traditional methods compatible with the type of construction and detailing.
- Where it is necessary to replace decayed or defective fabric, renewal should as far as possible be in the same material as that replaced, or as near it in properties, appearance and weathering characteristics as can be achieved.
- Any unexpected findings of interest during the work to be reported to the Surveyor and Consultant Archaeologist by the Clerk of Works.
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- When as part of the ongoing conservation programme, historic stonework has to be replaced, such stonework should be carefully studied for any unusual features, and any examples drawn to the attention of the Consultant Archaeologist and possibly retained for archival purposes.
- It is accepted that it is not practicable to save all masonry, but it is important that complete or near-complete examples are retained along with any which display special features. In time such materials after appropriate labelling and cataloguing will be added to the existing collection of sculpted stone and architectural fragments, be included in the Inventory and provide a useful reference to explain the process of conservation to future generations (see also Section 2.6.12 and Policy 8.3)
- Detailed records to be maintained by the Clerk of Works during the project, including photographs before and after work, and archive documentation prepared following completion to indicate work undertaken.
- A marked-up Archaeological Survey to be drawn up under the guidance of the Consultant Archaeologist and completed within three months of completion of work.
- Health and safety to be over-riding considerations and borne in mind at all times.

### **Earlier Repairs**

In one or two instances earlier repairs have employed new materials which have not performed as well as the original, or were less extensive than experience has suggested was necessary. It may be desirable to review such earlier works, and if appropriate to amend some decisions made in the past. For example, when resources allow, the high roofs of the cathedral, covered with copper sheet in the late 1940s, might be renewed as formerly with lead, providing superior resistance to wind and weather, valuable structural weight to the roofs and a more satisfactory aesthetic character. Consideration should also be given to the introduction of louvres to close the main belfry openings of the central tower, (blocked before collapse of the tower in 1861) in order to reduce wind erosion within the structure.

### ***Policy***

#### **6.2 Where appropriate, to consider completion or amendment of earlier repairs.**

### **The Bell Tower**

The 15th century detached Bell Tower is the last remaining major structure in the programme of repairs, and presents considerable problems of conservation. The condition of the exterior stonework highlights the need for a proper balance between structural stability, retention of character, and the degree of replacement of historic fabric which is acceptable. It is also highly desirable to identify a contemporary use for the Bell Tower which uses and respects its interior spaces so as to enhance the mission of the Cathedral and allows public access to this unique Grade I listed building.

It is important that future uses are informed by the principles of historic building conservation outlined above (Policy 6.1), and for proposals to be based on a thorough understanding of the Tower's historic development and current condition. Equally important however is the need to secure a long term sustainable future through uses which enhance the work and mission of the Cathedral.

### **6.3 To develop proposals for the Bell Tower which reflect the work and mission of the Cathedral while observing also the principles of conservation and respect for the integrity of historic spaces**

#### *Management points*

The same standards and principles would be applied to conservation of the Bell Tower as to other structures of the Cathedral, but some particular aspects might be borne in mind.

- Future proposals for conservation and/or adaptation of the tower would benefit from a heritage impact assessment to identify and minimise potential effects on its fabric or significance.
- Proposals for external repairs should aim as far as practicable to achieve a balance between retention of historic fabric and character and restoration of structural and surface stability. A different approach may be required for architectural elements (string courses, window mouldings), in order to restore weathering capacity and the legibility of designed detail.
- Before developing precise proposals, a study of the building is required to provide a detailed understanding of historical development, former spatial arrangements, and current condition.<sup>75</sup>
- Treatment of the interior should be guided by respect for the integrity of designed internal spaces as determined by analysis.

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<sup>75</sup> As proposed in Nicholas Durnan, *Chichester Cathedral: the Bell Tower; Conservators report with recommendations for the repair and conservation of exterior stonework, unpublished report, 2003.*

## **7 CATHEDRAL FABRIC: REGULAR MAINTENANCE**

### ***Background***

The key to successful building conservation is the regular cycle of maintenance and inspection that prevents the development of crises from often quite minor problems. The first priority for the Cathedral fabric is to ensure that it is effectively maintained.

With completion over the next few years of the major programme of primary repairs to the Cathedral, the emphasis will change to a pattern of regular maintenance and smaller scale repairs, ensuring that further large-scale works should not, with the exception of roof coverings, be necessary for any particular element within the anticipated hundred-year cycle. A strictly planned maintenance and repair regime based on sound knowledge of the buildings (both the Cathedral and buildings of the Precinct), with regular inspection, early identification of problems and prompt preventative maintenance and repair should ensure that the buildings remain in sound condition and that costs are minimised. The Cathedral employs a Clerk of Works and small maintenance team, and services are routinely maintained and inspected: heating and electrical services, fire detection and intruder alarms.

### ***Policy***

#### **7.1 To undertake planned programmes of regular buildings maintenance, with monitoring, inspection, conservation and repair, based on the recommendations of the 2006 Quinquennial Inspection.**

#### ***Management points***

- As major repairs to areas of the building are carried out, their maintenance needs should be included in the regular schedules. Implications for the maintenance team should be regularly reviewed.
- The regular quinquennial inspections of the buildings should contain a report on the condition of all maintenance items, especially roof coverings, rainwater drainage, window glazing and exterior woodwork.
- Maintenance needs should be organised as a schedule of regular works, with a maintenance manual to inform day-to-day planning.
- Effective systems should be maintained to record and report on potential or actual defects. This should include the means to monitor the progress of gradual deterioration or change.
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- Organic growth should be regularly treated or removed; the question of lichens or other plants of botanical interest should be resolved with ecological advice. There is also the statutory requirement to ensure that planning of maintenance or repair works takes account of the presence of protected fauna, especially bats (see Policy 12.5)
- Care should be taken to ensure that historic fabric is not damaged by maintenance and repair activities.
- Systems should be set up to control the quality of minor repairs and works of maintenance, and ensure that no risk to historic fabric is involved through sporadic small-scale repairs. It is important that the same high standards apply to minor as well as to major works.
- The provision of safe access for maintenance should be subject to regular review.

## THE CATHEDRAL'S COLLECTIONS

### *Background*

The life of the Cathedral over 900 years has resulted in the accumulation of a large number and wide range of objects, the responsibility of the Chapter. Some of them derive from the Cathedral's spiritual and liturgical activity (vestments or plate), others from its administrative and theological role (archives and library). Most are now gathered into formal collections, and the Cathedral has successfully completed the Inventory required by the *Care of Cathedrals Measure* 1990.

It is important that the Inventory is maintained and updated in order to be an effective instrument for managing the collections, and that good standards of professional care and conservation are achieved. There will be advantage in working together with the local museum community as a source of support and guidance. In the longer term the appointment of a curator to care for and make best use of the collections, and to maintain the inventory, might be considered (See also Policy 10.3).

The historic archives of the Cathedral are curated off-site by the West Sussex Record Office, with the fabric archive of modern records of repairs to the buildings. An important aspect of this latter archive is the collection of items of architectural and archaeological interest removed from the Cathedral structure in previous works and currently stored out of doors close to the Precinct. This material is significant as a record of work and an

aspect of the Cathedral's history, and consideration should be given to its care and housing, and to realising its potential in interpretation and education.

### *Policies*

- 8.1 To maintain the Cathedral's collections and inventory in line with the Cathedrals Measure 1990, subsequent amendments and supporting guidance.**
- 8.2 To promote care and development of the collections, where appropriate with the support of the local museum community and other professional sources of aid.**
- 8.3 To consider the fabric archive as an important part of the collections, with significant material identified, inventoried and curated.**

### *Management points*

- Significant items of historic fabric removed from the Cathedral should be identified with the advice of the Surveyor of the Fabric and Consultant Archaeologist. Good examples of the typical as well as the unusual should be included. The existing assemblage should be assessed and guidelines laid down for identifying future material for preservation.
- Such selected material should form part of the fabric archive as an important aspect of the building's history and a record of works of intervention, and should be inventoried and curated as part of the Cathedral collections, with selected items made available to the Education Service.

Issues relating to interpretation and public access to collections are covered in Section 10 of the Issues and Policies.

## **9 LITURGY AND ARRANGEMENTS**

### *Background*

The history of development of the Cathedral has been one of regular change in its liturgical arrangement and functions, and a conservation strategy needs to reflect this principle of change, compatible with the protection of historic fabric and the continued ability to perceive and understand historic spaces. The test, as in any consideration of proposals, should be the degree of assessed impact on fabric, significance and understanding.

A particular issue at Chichester, as in many cathedrals, has been the separation which the quire screen (here the Bell Arundel Screen) makes between nave and quire/presbytery, with a resulting desire

for a nave altar. The need is met from time to time by the provision of a temporary altar, but more permanent provision is inhibited by lack of space for both altar and congregation.

A priority (recognised by the Chapter paper *Mystery and Accessibility*) is seen as the re-organisation of the Retroquire and Lady Chapel to create more dignified and purposeful space. The scheme would give greater presence and identity to the shrine of St Richard, as well as providing improvements to lighting and signage, and more and better space for congregations and pilgrims. Such proposals could offer possibilities for enhancing appreciation of the architectural significance of the Retroquire and of the historic importance of St Richard's shrine and the place of pilgrimage in the life of the Cathedral. The test for any such proposal should be the assessed impact on historic fabric and understanding, and the integrity of historic spaces. Proposals are also considered in the relevant sections of the Gazetteer in Appendix 1.

Such proposals may also provide opportunities for further commissions, though generally the availability of suitable spaces may now limit commissioning further two- or three-dimensional works of art. There may be more positive opportunities for building on the legacy of musical excellence at Chichester by commissioning in this field and celebrating the unity of music and liturgy.

#### *Policy*

- 9.1 In considering plans for re-ordering the Cathedral, to ensure continuing understanding of its historic layout and uses.**
- 9.2 Where appropriate, to consider adapting existing spaces to create greater dignity and enhance understanding.**
- 9.3 To celebrate the role of sacred music at Chichester in the development of liturgy and possible future commissions.**

#### *Management point*

- Proposals for new arrangements or introductions within the Cathedral should be assessed against their impact on fabric and the integrity of spaces, and their ability to enhance understanding of the historic architecture, layout and purposes of the Cathedral, as well as on grounds of aesthetic quality and spiritual value.

## 10 EDUCATION AND INTERPRETATION

### *Background*

Chichester Cathedral has a well-regarded and well-used educational service operating from the Treasurer's House, valuable for educational work at a number of levels, and with considerable potential for developing into new areas of provision. As well as encouraging a varied approach to interpretation generally, educational provision can be one of the most effective foundations for promoting social inclusion and addressing the needs of socially or educationally disadvantaged groups. The service is already working with local communities and groups and is keen to do more, as resources permit.

For broader interpretation the system of guides works well, with high numbers of voluntary guides and doorkeepers (currently around 600) exercising the mission of welcome which the Cathedral offers to visitors. Booked groups (totalling some 4,200 people annually) are offered a guide, with childrens' guides for school parties. The Cathedral is keen not to charge admission, though a donation is obviously welcome. Visitors' behaviour is not generally a problem though there is occasionally inappropriate behaviour, and it can be difficult to steer visitors around a big service or a funeral. The guides and doorkeepers seem to manage difficulties with considerable skill and sensitivity.

Formal interpretation is currently provided (since 1978) by the display of (mostly diocesan) plate in the Treasury, with the addition in August 2005 of the Visitor Information Display Area (VIDA) in the North Aisle Chapels. This mostly graphic display with some 3-dimensional objects is about the history and spiritual purposes of the Cathedral and has been well-designed to respect and enhance the space it occupies.

An important issue for the future is the use of the collections in interpretation and education beyond what has been done to date, and it is worth considering how best to provide access to the Cathedral's wider collections of highly significant material. They are of considerable interest in themselves and fundamental to an understanding of the history and life of the Cathedral, and it would be good to see more of them made accessible to the public. In the longer term there would be considerable advantage in a post of curator/ exhibition organiser to facilitate and promote this, as well as to care for the collections themselves, and to maintain the Inventory.

Internal signage within the Cathedral is a mixture of styles and would benefit from rationalisation and a common house style. To maintain a service to visitors commensurate with modern expectations the introduction of audio guides might be considered.

*Policy*

**10.1 To recognise the potential of the education service in enhancing understanding of the Cathedral and its purposes for a wide audience.**

*Management points*

- Education should be seen as fundamental to the role of interpretation, encouraging a wide spectrum of formal and informal use for learning.
- The needs of the educational service and its users should be catered for, when practicable, by securing additional space.

**10.2 To maintain the present system for providing a mission of welcome through trained guides, as successful and appropriate.**

**10.3 To recognise the role of the collections in enhancing public understanding of the Cathedral, community and religious life, through the promotion of temporary exhibitions or permanent displays.**

**10.4 To review internal signage and consider the introduction of audio guides.**

*Management points*

- In the short term, displays in the Treasury might be revised to allow occasional display of outstanding items from other areas of the collections - especially the Library and Archives.
- In the longer term, consideration might be given to identifying space elsewhere within the Precinct for a planned exhibition, to include material from all areas of the collections as part of a wider interpretation of the Cathedral and its purposes.
- Historic items displayed within the Cathedral might be re-arranged to enhance public understanding. It may no longer be possible to re-unite the Barnard paintings in the South Transept, but the Lazarus Reliefs, displayed separately in the South Quire Aisle, might be brought together, better to explain their original function and relationship.

## **11 ACCESS, CIRCULATION AND VISITOR SERVICES**

### ***Background***

Visitor access into and around the Cathedral for staff and users with impaired mobility is relatively straightforward, (with ramped access through the base of the South-western Tower) but the Disability Discrimination Policy and Plan (2000) identifies some problem areas and proposes the commissioning of an access audit and needs assessment, to consider further these and other potential problem areas, and to make recommendations. It also draws attention to other, non-physical areas of disability identified by the Disability Discrimination Act 1995, and how the Cathedral is endeavouring to cater for them. In order to make the 'reasonable adjustments' within the practical limits of the historic building, as required by the DDA, it would be well to commission the proposed audit and to develop a plan for maximising access for staff, worshippers and visitors with disabilities, as far as can be practically achieved.

### ***Policy***

**11.1 To consider the commissioning of a full access audit as the basis for promoting access for worshippers, visitors and educational groups, in line with the Cathedral's aspirations and the requirements of the Disability Discrimination Act.**

### **Visitor services and administration**

The relocation of the Cathedral Shop into the expanded visitor services areas of the Wiccamical Prebendaries off the Cloister has greatly improved access, made for a more rational use of space and placed services together in a well-screened, non-intrusive location. It has also freed the basement of the Bell Tower for other uses, allowing its inclusion in proposals for other integrated uses within the Tower (subject to improved access). It could be valuable if such a scheme made possible the withdrawal of some of the displayed collections and interpretation from within the cathedral, allowing greater appreciation of the interior spaces. Appreciation would also be enhanced by a new scheme for lighting the Cathedral, replacing the present somewhat uncoordinated provision.

The issue of storage has been only partially met by provision of extra space behind the Treasurer's House, and additional space seems necessary to reduce pressure within the Cathedral; any new uses for the Bell Tower will exacerbate the situation. It may be that a further location will have to be sought in order to reduce the storage of items in the public areas of the Cathedral. Meanwhile items should be stored as far as possible to avoid obscuring significant features or inhibiting appreciation of views and spaces.

*Policies*

**11.2 To manage access and administration for minimum impact on the historic buildings and spaces, with the sensitive location of visitor services and staff areas.**

**11.3 To review lighting within the Cathedral and develop a unified scheme which enhances historic spaces, and reflects the needs of liturgical use and display of sensitive materials.**

## 12 THE CATHEDRAL PRECINCT

### **The historic buildings**

The properties in the Precinct are in the ownership of the Dean and Chapter, although the house at the south end of Vicars' Close (No.1, west side) and 2 St Faith's are let on long leaseholds. Premises on the east side of Vicars' Close in South Street are separately on a variety of leases as shops and apartments, raising the issue of control for proposed works within the listed buildings. Most of the houses off Canon Lane are occupied by principal members of Chapter (the Deanery, the Residentiary) or are let as flats (the Chantry).

The buildings off the south walk of the Cloister are in use for Cathedral purposes, the Royal Chantry as Chapter offices, the Wiccarnical Prebendaries to house the extended visitor services, and the Treasurer's House as a base for the Education Service.

The buildings in the Close, all of which are listed (see Section 4.2), are the responsibility of the Chapter and in the care of the Chapter Architect who deals with listed building and other controls. For some aspects they are subject to the jurisdiction of the CFCE and FAC (see 4.2).

Proposals are currently being formulated to employ buildings in the Precinct for more productive uses, to assist with income for Cathedral purposes and to meet current needs. If any of these proposals for change involve alteration of existing buildings, or require new building, the historical/architectural significance of the proposal should be assessed to ensure protection of the character of the Precinct. In some cases a heritage impact assessment (see Section 4.4.3) may be appropriate.

Any new building should endeavour to avoid impacts on below-ground features, with a presumption in favour of protection of archaeological remains in situ. New building should also be of the

highest achievable quality and able to make a positive contribution to the setting of the Cathedral.

### *Policy*

**12.1 In developing proposals for buildings or other features in the Precinct, to protect their historic significance and value in the setting of the Cathedral, where appropriate by undertaking a heritage impact assessment.**

**12. in considering new building within the Precinct, to seek protection of below-ground archaeological features in the planning and extent of works, and to ensure that new building is of the highest achievable quality.**

### *Management points*

- In developing proposals for the Precinct (whether for adapted uses or new building) every care should be taken to protect the historic fabric, the special interest and character of the listed buildings and below-ground archaeology, and the character and historic plan of the precinct as a whole.
- Proposals for adaptive change to any buildings or features in the Precinct which may have impact on fabric or significance will need to be subject to a heritage impact assessment, ensuring that loss or damage are avoided or minimised, and that any necessary mitigation measures are put in place.
- Evidence for the historical development of buildings in the Precinct should continue to be recorded and analysed, with continuation of the good record of publication in order to increase understanding of the Close buildings.

### **The character of the area**

The houses of the Close have individual gardens with trees and lawns defined by stone and brick walls, and are grouped to each side of Canon Lane, Vicars' Close and St Richard's Walk, leading towards the Cloister. There is a distinctive and highly attractive character to the area, with few intrusions. It is a major component of the large Chichester Conservation Area, and has considerable amenity value as a green space at the centre of the city. The Precinct is of outstanding importance as the immediate setting of the Cathedral and a vitally important component in views of it from many viewpoints. The vulnerability of this setting raises issues of new building and whether or how new structures may be entertained in order to meet some of the Cathedral's space needs.

Cars may enter Canon Lane through Canon Gate, but parking is restricted to Cathedral uses and though visually intrusive is no

more so than in many other historic locations. Between dawn and dusk there is pedestrian access through Vicars' Close and into the Cloister, making the Precinct an accessible part of the city centre network of footpaths, raising occasional problems of litter, behaviour and security.

*Policy*

**12.3 To seek protection of the special character of the Precinct as an outstanding element of the Chichester Conservation Area, in partnership with Chichester District Council.**

**12.4 To deter unacceptable public behaviour in the Precinct, without prejudice to the principle of welcome.**

*Management points*

- Discussions should be maintained with Chichester District Council to agree and implement measures for maintaining the amenity and landscape qualities of the Precinct and resolving any areas of difference. This will be especially useful on the boundaries between city and Precinct, along the West Street frontage and along the length of the walls on the south. The recently completed Conservation Management Plan for the City Walls will be an area for consultation and a joint approach to the care and management of an important heritage asset.
- Subject to security needs, circulation within the Close should be managed so as to preserve its integration in the daily life of the city.

**The Ecology of the Precinct**

The Cathedral Precinct has no designations for its natural history significance, but with the Cathedral itself constitutes an area of considerable ecological interest and value, providing a range of habitats for plants and wildlife. It is of particular importance for the variety of birds which it supports, creating nesting sites for peregrine falcons, swifts and others. The pair of peregrines encouraged to breed since 2001 in the southeast turret of the central tower has been a particular conservation success and has generated much public interest, and there is also evidence for the presence of bats in and around the cloisters. Little detailed ecological information is available, however, and preliminary surveys would be useful in helping develop ways to protect what is there already and create opportunities to enhance ecological interest.

*Policy*

**12.5 To understand and safeguard the ecological value of the Precinct and Cathedral, resolving potential conflicts on a basis of knowledge and agreement.**

### ***Management point***

A series of surveys should be considered in association with local wildlife groups and specialists. Guidance would subsequently be available on protection or enhancement measures. The most useful areas would be:

- A bat survey to establish the existence of roosting and hibernation sites. Such sites are afforded protection under the Wildlife and Countryside Act 1981 and it is a legal obligation to avoid disturbance during building or other works.
- A survey to identify swift nesting sites and take them into account in time-tabling maintenance works.
- A species listing of birds identified on site, to be carried out over a period.
- A botanical survey of plants present in the grounds and buildings, to include lichens and with special reference to the old walls.

Following surveys, species shown to be present on site should be afforded maximum protection through careful planning and time-tabling of works, avoiding disturbance and ensuring continuing availability of roosting and nesting sites.

As well as protection, there is potential for enhancement of ecological value through a range of simple measures. These could include:

- The provision of nesting boxes for grey wagtails and black redstarts
- The creation of new nesting sites for swifts. The provision of new louvres for the openings of the central crossing tower (see Policy 6.2) would be particularly valuable in this latter respect.

### **Trees in the Precinct**

It would be useful to produce a survey of historic and other trees within the area of the Precinct, together with the Bishop's Garden, as the basis for a long-term programme of management and replanting. Any proposals for replanting will need to be developed in the context of fuller understanding of the possible impacts on buried archaeology, developed through the studies and surveys proposed in Policy 4.1

### **12.6 In view of the age of major trees within the Precinct, to consider the development of a long-term management and replanting programme.**

### **The City Walls**

As owner of an important section of the City Walls, Chapter has a particular concern for their understanding and care. In exercising its responsibilities through a programme of conservation and recording, it may be appropriate to work in partnership with Chichester District Council within the framework of co-operation proposed in the City Walls Conservation Management Plan (2005)<sup>76</sup>. There may in particular be opportunities for partnership arrangements in specific areas, such as the potential for bids for Heritage Lottery Fund Grant and the sharing of expertise on conservation techniques and repairs to the fabric of the walls.

### *Policy*

**12.7 In planning maintenance of the length of City Walls for which Chapter has responsibility, to consider appropriate means of working in partnership with Chichester District Council on implementing aspects of their policies for the Walls, especially with respect to conservation and the seeking of grants.**

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<sup>76</sup> Gifford and Partners, Chichester City Walls, Conservation Management Plan, 2005.

## **4.4 IMPLEMENTATION**

### **4.4.1 Adoption and co-ordination**

The conservation policies outlined in the Plan will be promoted by the Dean and Chapter in their future management of Chichester Cathedral. The Plan will be used to guide the development of proposals for future work, to underpin any applications and to support bids for grant aid. It will be used as the springboard from which to develop Chapter's Development Plan and will be widely circulated not just to the CFCE but to other interested bodies.

### **4.4.2 Review**

After adoption, the Plan should be reviewed at regular intervals to reflect increased knowledge, altered circumstances, changes in legislation or guidance, and the changing aspirations of Chapter. The Plan may ultimately need to be reviewed every five years; initially a more frequent review process may be desirable. CFCE and other interested bodies will be kept informed of any changes.

### **4.4.3 Heritage impact assessment and mitigation**

In developing proposals for future schemes of improvement or repair for the Cathedral or Precinct, it will be useful in some cases, as has happened in the past, to undertake an assessment of the potential impacts of any proposal on the fabric or significance of the site, so that ways may be found by which potential impacts can be avoided or minimised.

The process is in effect a five-part one:

#### *1 Development of outline proposals*

The drawing up of outline proposals for a scheme, identifying the areas or structures likely to be affected.

#### *2 Assessment of potential impacts*

A consideration of the proposals by the Consultant Archaeologist or other conservation adviser, in order to assess the scale of likely impacts on the fabric or qualities of the building or area affected.

#### *3 Establishing significance*

An assessment of the significance of the fabric affected, and whether impacts are likely to be beneficial or damaging. Further studies may be required to clarify the development of the building or feature and help ensure understanding of elements which could be affected by works. The understanding thus gained can inform the design process and help avoid loss of heritage significance, as well as producing the necessary record of significant fabric.

#### 4 Possible revision of initial proposals

If the proposals are assessed as likely to have a damaging effect, the first option should always be to try and avoid them altogether or to find other means of meeting the need. This may lead to a revision of the proposal to produce an acceptable final scheme. Sensitive detailed design based on understanding can be used to minimise or avoid unacceptable degrees of impact.

#### 5 Identifying types of mitigation

Where a degree of impact is unavoidable in order to achieve an otherwise beneficial scheme, it may be necessary to adopt means to mitigate its negative effects. Types of mitigation include:

- *Archaeological record.* Some mitigation can be secured by a formal programme of archaeological analysis and recording in advance of works and/or by a watching brief during their progress.
- *Control of intervention.* Professional involvement, especially of an architect with extensive knowledge of the building, will be a valuable aspect of the mitigation strategy for the building, in both the design and supervision of works and maintenance programmes.
- *Preservation by record.* Recording and the production of a permanent record are essential in the mitigation process. Time spent in assessing, analysing and recording a building may be wasted unless the information is available to the design team when required, and in the longer term to those responsible for site management, through incorporation in the permanent site archive.
- *Public interpretation.* A site such as Chichester Cathedral might provide opportunities for public access, understanding and involvement during the processes of research and, in particular, conservation. The support gained for the work by allowing such access can be very valuable.

Sample heritage impact assessment table:<sup>77</sup>

Proposed Work	Relevant Cons. Plan Policy	Significance of Fabric Affected	Potential impact of work	CoBRA Information	Possible Mitigation
Specific works envisaged	Refer to policies in Conservation Plan	Refer to Significance or Gazetteer section of Plan	Decide whether the proposals put the fabric at risk	Selective research before making decision	Ways of minimising adverse effects; design alternatives or archaeological mitigation

<sup>77</sup> See *Informed Conservation*, Kate Clark, English Heritage, 2001. CoBRA = Conservation-Based Research and Analysis.



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## APPENDIX ONE

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	3.08	Retroquire
	3.09	North Transept
	3.10	Chapel of the Four Virgins (Treasury & Library)
	3.11	South Transept & Chapel of St Pantaleon
	3.12	Canons' Vestry & Song School
	3.13	North Quire Aisle & Chapel
	3.14	South Quire Aisle & Chapel
	3.15	Lady Chapel
 <b>Precinct</b>	4.01	Cathedral Green & Southwest Lawn
	4.02	Bell Tower
	4.03	Cloister & Paradise
	4.04	Treasurer's House
	4.05	House of Wiccamicall Prebendaries
	4.06	The Royal Chantry
	4.07	1 & 2 St Faith's
	4.08	Vicars' Hall & Close
	4.09	Canon Gate & Lane
	4.10	Blackman House
	4.11	The Chantry
	4.12	The Residentiary
	4.13	The Deanery
	4.14	4 Canon Lane
	4.15	The City Walls

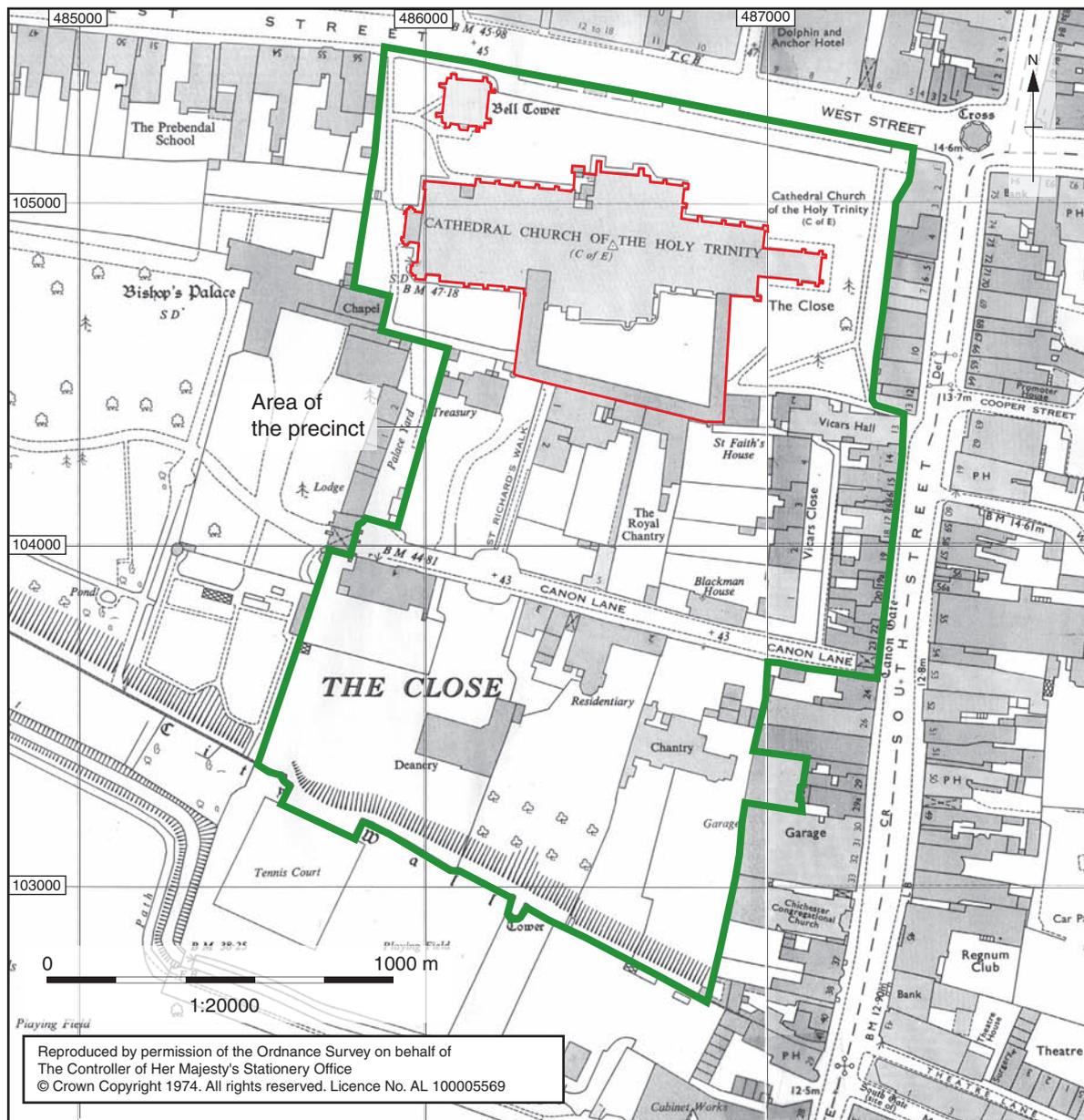


Figure 1: Chichester Cathedral, study area and extent of Precinct, outlined in green. The buildings defined in red are those subject to ecclesiastical exemption.

**Setting and context****Boundaries and designations****1.01**

The scope of the Plan is the Cathedral Church and other buildings and features of the historic Precinct within its boundaries, as shown in Figure 1 opposite. The Precinct is defined as the area and buildings within the ownership and responsibility of the Dean and Chapter in the southwest sector of Chichester; the buildings are listed below with their listed building status. In addition to these designations, one element, the City Walls, is also a Scheduled Monument (Monument No. West Sussex 101) and the whole site lies within the Central Chichester Conservation area as defined in the CDC Area Character Appraisal, 2005.

The buildings in the Precinct and within the scope of the Plan are:

Grade I	The Cathedral Church of the Holy Trinity, Cloisters and Bell Tower (formerly ecclesiastical buildings Grade A). City Walls bounding the Precinct (also a Scheduled Monument); Royal Chantry; Vicars' Hall and Undercroft; Canon Gate.
Grade II*	The Deanery
Grade II	Wall between Palace Gardens and Drive; Deanery gates and gateway; the Residentiary and garage adjoining; the Chantry; the Treasury (Treasurer's House) and garden walls; No 6 Canon Lane; Blackman House; 1 and 2 St Faith's; 1 St Richard's Walk (House of Wiccatical Prebendaries); 2 St Richard's Walk and garden walls; Nos. 14 to 23 South Street (part of Vicars' Close); Nos. 1 to 4 Vicars' Close; No 4 Canon Lane.

The Bishop's Palace and Gardens (Grade I), along with the associated lengths of City Wall and the Prebendal School lie outside the Dean and Chapter's area of responsibility in the Precinct, though the Bishop's Palace is included in the Plan as important to the setting of the Cathedral and Precinct buildings.

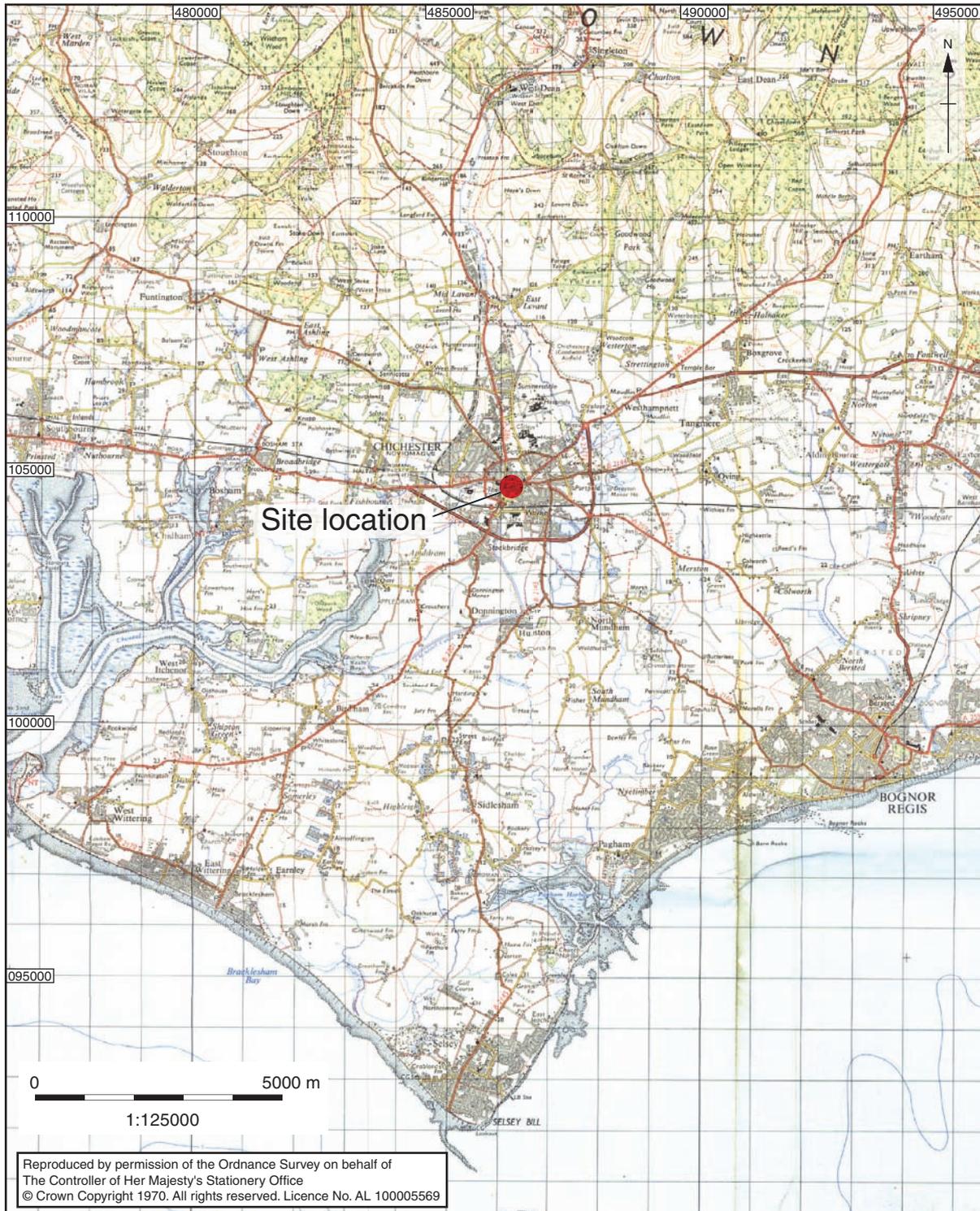


Figure 2: Chichester, location and setting, based on OS One-Inch Map Sheet 181, reduced

**Setting and context****Overall setting & visual context 1.02**

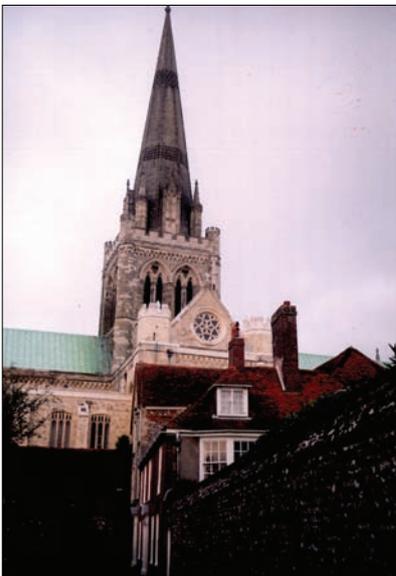
*Chichester from the air in the early 1930s (from VCH Sussex, 1935)*

Chichester lies on the coastal plain in the southwestern corner of West Sussex, about four kilometres from the foot of the South Downs and nine from the coast (Figure 2). West of the city are the tidal estuaries of Chichester Harbour, and it seems that the marine estuary of Pagham Rife, which now flows into Pagham Harbour once also came inland closer to Chichester. Roman settlement concentrated on a ridge of land between two river valleys, with probably marshy ground to the south.

Deriving in large part from this local topography, the Cathedral, whether viewed at a distance or seen at closer quarters from the town, has a memorable setting:

*'Chichester from the Selsey peninsula is like Chartres from the Beauce: no other English Cathedral .. has such a continuous presence on the flat surrounding countryside..; the spire becomes as invariable and natural as the sky and sun. What Chichester has in addition ... is the gently rising backcloth of the South Downs two or three miles away, so that God, man and nature always seem to be in equilibrium. And from anywhere on those slopes ... the effect is unforgettable: the plain like a sea, tipped with a glitter or shimmer which really is the sea punctuated only with one slim spire'.*

(Ian Nairn, *Buildings of England, Sussex*, 1965).



*View on the approach from the south, along St Richard's Walk*

Chichester for long enjoyed a distinction as the only English cathedral visible from the sea,<sup>78</sup> its spire serving historically as an important seamark for shipping in the Channel.

Back on land and closer to, the Cathedral and Precinct in the southwest quarter of the small walled city have a variety of settings, both urban and rural in character. On the north side, directly onto West Street (especially since demolition by the 1850s of the houses on the south side of the street), the Cathedral is right at the heart of Chichester, as a dominant element in the townscape of busy shopping streets. On the south, viewed from the Precinct, it is a towering backdrop to the intimacy of gardens, walls and smaller buildings. In the more distant views from this south and southwest direction,

<sup>78</sup> See note on page 13.

the Cathedral and its spire are still seen memorably rising above green fields and the line of the city walls, despite the building in the 1960s of the relief road of the Avenue de Chartres which undoubtedly diminished the quality and extent of the prospect from this direction.



*Chichester, Ordnance Survey map of 1898  
(Reproduced by permission of the Ordnance Survey on behalf of The Controller of Her Majesty's Stationery Office. © Crown Copyright. All rights reserved. Licence No. AL 100005569)*

**Setting and context****The Cathedral Precinct****1.03**

*St Richard's Walk, looking south to the Deanery*

Individual buildings and features within the Precinct are described in Section 4 of the Gazetteer (see also Figures 4 and 6, following the text).

The character of the Precinct is described by Ian Nairn<sup>79</sup>: *'It is small and grew up casually (as the cathedral was never monastic there was no need for a formal precinct), but it is free of through traffic, it is a good mixture of public and private space, and it has an enchanting plan, contained within the SW segment of the city walls, which also includes the big private gardens of the Bishop's Palace, Chantry and Deanery. The spine is a cul-de-sac called Canon Lane, leading from South Street to the Palace grounds, but in the easy-going and civilised Chichester way it can also be reached through the cloister and down an alley. The cloister itself, a short cut between West Street and South Street, is almost a public space. Apart from the cloisters and palace, the precinct's charm is townscape, not architecture'*.

A Close was being created around the Cathedral by the early 12<sup>th</sup> century to provide a precinct for the church and space for houses for the bishop, dean and other dignitaries, as well as for residentiary canons. An area around the Cathedral was acquired in the southwest quarter of the walled Roman town, with a papal grant of 1147 confirmed in 1163. The bishop secured most of the western half of this area, and space for a cemetery was reserved on the northeast of the Cathedral, enclosed by a wall towards the town. Building was therefore mostly concentrated in the south and southeast of the Precinct, with two east-west lanes dividing up the space: the present Canon Lane and a route on the line of what later became the southern walk of the cloister. North of this second lane was the consecrated ground of the Paradise, and from early times a lane, now St Richard's Walk, ran from it southwards towards the site of the Deanery.

Building of houses probably started by the mid-12<sup>th</sup> century, though the major examples which survive came mostly in the late 14<sup>th</sup> or 15<sup>th</sup> century, with the Cloisters, Vicars' Close, the separate Bell Tower, and extensions to the chantries and other houses. From the early 13<sup>th</sup> century, shops had been built on the north and east sides, outside the Close wall, and these continued to grow, along West and South Streets.

<sup>79</sup> Nairn and Pevsner, 1965.



*The north side of the Cathedral:  
Bell Tower and West Street*

Much destruction in the Close occurred during the Civil War, and though some rebuilding took place (of the Treasurer's House, Bishop's Palace and Deanery), the Close reflected the generally uncared for condition of the Cathedral itself up to the early 19<sup>th</sup> century. In the 1830s the Treasurer's House was demolished and the western range of Vicars' Close was turned round to become the back premises to shops in South Street. Between 1845 and 1852 the churchyard was opened up towards the town by demolition of the houses and shops running east from the Bell Tower along West Street (see page 186), and the removal of gates. In the later 20<sup>th</sup> century the biggest changes have been the expansion of the Prebendal School in houses in West Street west of the Cathedral, and the lowering of the ground level of the churchyard on the north, with removal of gravestones, carried out in the early 1970s.

#### ***Current use***

Continues within its historic boundaries to serve as Precinct to the Cathedral, with some houses used by Chapter members, others used for Cathedral purposes and others let.

#### ***Significant features***

See Gazetteer, Section 4 for main elements of the Precinct.

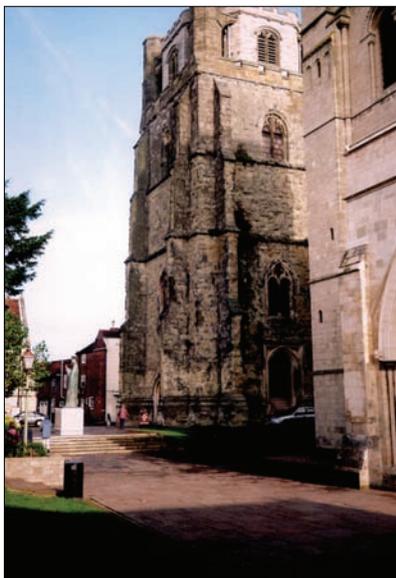
#### ***Status***

The Precinct and its buildings are owned by the Dean and Chapter and include buildings variously listed at Grades I, II\* and II. The Precinct is contained on the south by the Scheduled Monument of the City Wall. The whole precinct, Bishop's Palace and City Wall are within the extensive Chichester Conservation Area<sup>80</sup>.

#### ***Significance***

The Precinct is of exceptional significance, as the immediate context of the Cathedral (archaeologically, historically, administratively and as townscape setting) and plays a powerful part in defining its character. Its easy access to public use and largely traffic-free nature are of considerable social value and confirm its importance as a major part of the Conservation Area.

On a broader scale, it is important among other English cathedral closes in its surviving integrity and continuity of function, and in the interest and range of historic buildings and uses represented.



*Bell Tower and West Front*

<sup>80</sup> Chichester Conservation Area Character Appraisal, Chichester District Council, 2005.

**Issues**

Uncontrolled public access to areas of the Precinct during daylight hours can bring problems of litter and poor behaviour, though the Cathedral wishes to maintain its role of welcome to all.

Though free of through traffic, the presence of car-parking along Canon Lane is visually intrusive.

Forward development proposals for the Precinct may bring change, with the requirement to maximise its value to the Cathedral in terms of beneficial administrative or social uses and the generation of income.

**Recommendations**

Proposals for development should aim to protect the special character of the Precinct and its historic integrity, as well as protecting the historic fabric of individual buildings and features.

In considering new building within the Precinct, measures should be taken to protect below-ground archaeological features in the planning and extent of works, and to ensure that new building is of the highest achievable quality.

A comprehensive set of proposals based on a heritage impact assessment approach would be valuable, allowing an overall judgement on risks and benefits to be made.

As part of the proposals, or separately, public use and security issues should be considered, with specialist advice and liaison with the police on the value of CCTV, security guards etc.

Alternative car-parking will need to be dealt with sensitively, with a probable reduction in the number of vehicles permitted and replacement spaces for those remaining, to be grouped in small and well-screened areas.

The historic importance of the Precinct and buildings to the life of the Cathedral should be interpreted in future schemes of presentation.

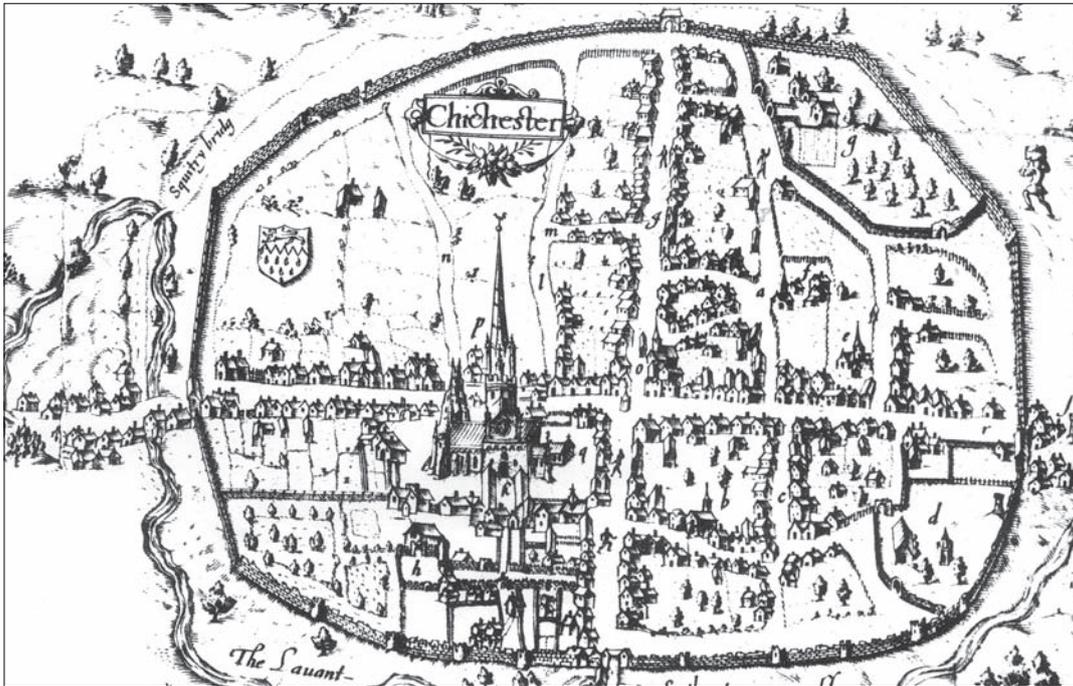
**References**

*Victoria County History, Sussex*, vol.3 (1935, repr.1973), 146-160.

T. Tatton-Brown, in Mary Hobbs, ed., 1994, *Chichester Cathedral, an Historical Survey*, 225-246.



*Western wing of the Bishop's Palace*



*John Norden's map of Chichester, 1595*

**Setting and context****The Bishop's Palace****1.04**

*South end of the eastern wing of the Palace*

The Bishop's Palace lies close to the Cathedral on the southwest and, though not part of the Precinct in the ownership of the Dean and Chapter, shares a highly significant role in its development, architectural history and physical setting.

The Palace and its chapel were rebuilt by Bishop Seffrid II following the destructive fire of 1187. Its double-height hall on the south was floored over in the middle ages and given a new roof, but during the Civil War of the 1640s was allowed to fall into disrepair and was eventually demolished, creating an H-plan for the remaining buildings, with the gateway, lodgings range and medieval kitchen in the eastern range, and the chapel on the northeast. The chapel has remained in use for over 800 years and remains substantially unaltered since its original building c.1200, although Bishop Ralph Neville remodelled the interior some 20 years later.



*Eastern end of Bishop's Chapel*

The buildings of the Palace are approached through the gatehouse facing down Canon Lane, built c.1327. The kitchen in the east wing to the Palace has a hammerbeam roof and is probably 13<sup>th</sup> century (see Gaz. 2.06), with a 15<sup>th</sup>/16<sup>th</sup> century range linking it to the gatehouse. Bishop Sherburne remodelled the western part of the Palace in the 16<sup>th</sup> century, and much of the building was refaced or remodelled in Georgian style in the 18<sup>th</sup> century. Most of the buildings are faced in flint with some stone and brick additions, beneath red-tiled roofs.

The gardens of the palace (including the 'Bishop's Park') are an extensive landscaped space and occupy a considerable area of the south west quadrant of the town immediately inside the walls. They are leased to CDC and open to the public during daylight hours.

***Current use***

Remains in use as the Palace of the Bishop of Chichester

***Status***

Listed Grade I, within the Chichester Conservation Area. In the ownership of the Church Commissioners on behalf of the Diocese.



*Bishop's Palace seen from the Tower*

**Significance**

The Palace is of exceptional significance nationally as an historic medieval and later building still with its original episcopal functions, and for two elements in particular, the Kitchen and the Chapel of c.1200, still in daily use. For the city and for the present Plan, the Palace also has high significance in the historical and physical context it provides for the Cathedral itself.

**Issues**

The Palace incorporates elements of considerable cultural interest which demonstrate a shared historic and artistic development with the Cathedral, but public access to it is not facilitated on a regular basis.

**Recommendations**

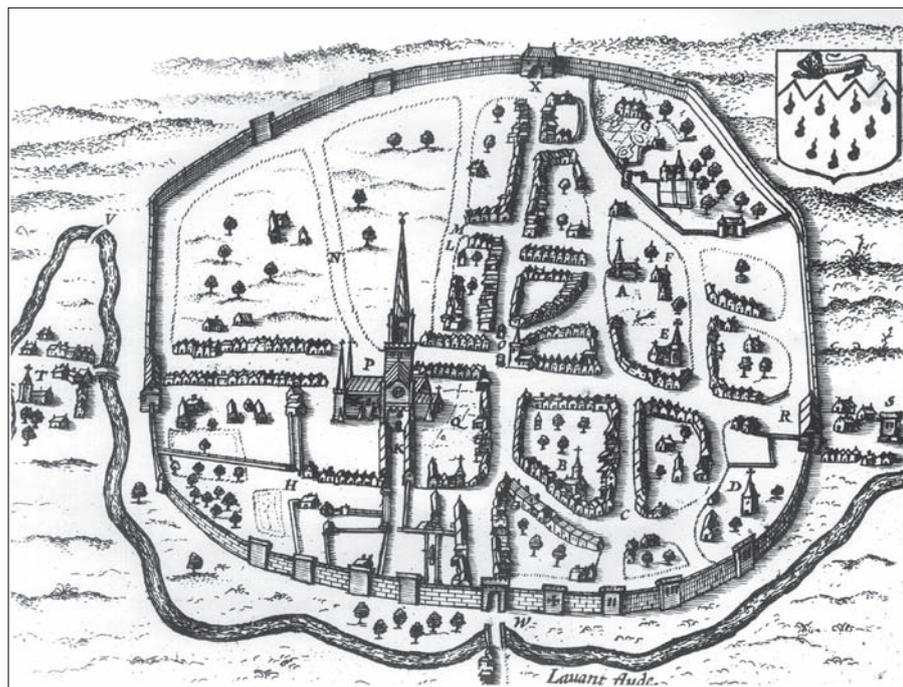
Possibilities might be explored for co-operation with the Bishop's Palace over arrangements for occasional public access (to Chapel and Kitchen especially) and for the use of space for jointly mounted exhibitions.

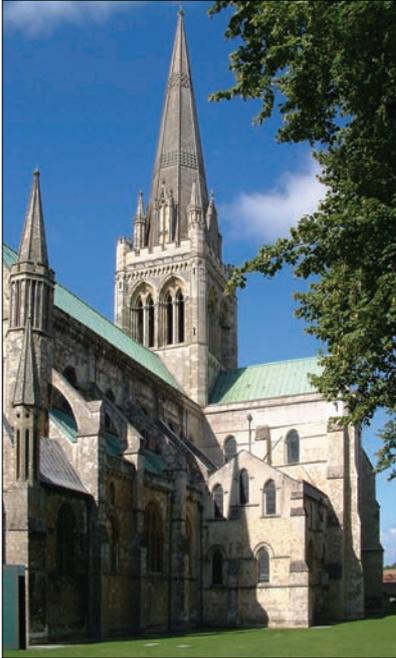
**References**

*Victoria County History, Sussex*, vol.3 (1935, repr.1973), 147.

T. Tatton-Brown, in Mary Hobbs, ed., 1994, *Chichester Cathedral, an Historical Survey*

*John Speed's map of Chichester, 1610*



**Exterior and main elements****North Elevation****2.01***Cathedral from the northeast*

The north view of the church across Cathedral Green from West Street provides the best opportunity to appreciate its full scale from east to west, its overall character as still a great Romanesque building, and the main stages of its growth, remodelling and repair.

The full length of the early Norman church and its arrangement can be seen: the eight bay nave, crossing tower, aisleless transepts, eastern arm, originally of three bays, now extended by the two-bay Retroquire and the Lady Chapel, and a good deal of its plain and austere design, built throughout in Quarr stone. The style was consistent from the east end right through to the western towers, and can be picked up at various points.

The standard window type throughout was a plain, large opening with jamb shafts and cushion capitals (a good example is on the west side of the North Transept), and the outer walls had big clasping buttresses, with a broad buttress also in the centre of the north wall of the transept. The aisles of the Norman church are mostly hidden by the chapels built on in the 13<sup>th</sup> century (though still visible in places inside, with their sculpted corbel table - see Chapel of the Four Virgins, Gaz.3.10). Above the added chapels of the Nave the late 11<sup>th</sup>- early 12<sup>th</sup> century Norman walling is visible for its full length, with the line of round-headed clerestory windows.

Also visible above the nave chapels are the signs of early problems of wall stability: the sinking of the wall towards the western end, which already required repairs by the mid 12<sup>th</sup> century, and the sagging southwards of the wall top. The solution adopted in the late 13<sup>th</sup> century, in order to straighten the parapet and allow building of the new high roofs to the nave, was to corbel the wall out in two stages, which die away towards the west. On the south side the Nave wall was correspondingly cut back.

The main 13<sup>th</sup> century work on this north side was the strengthening of the flying buttresses which supported the newly vaulted roof, and the building of the north Nave chapels. These now have a continuous parapet, a 15<sup>th</sup> century replacement for the original individual gables, and the window tracery too has been replaced, in the mid-19<sup>th</sup>



*The chapels on the north side of the Cathedral*

century. The North Porch is also 13<sup>th</sup> century as it survives, though it had a Norman predecessor. The North Transept great window was inserted in the later 14<sup>th</sup> century in an early Perpendicular style, part of the building phase which also created the great detached buttress (Buttress 60) west of the northwest corner, and the attached buttresses on the north. The roof of the Transept, lowered in the late 17<sup>th</sup> century, was raised to its former medieval pitch, with a new rose window in the gable, in the 1850s.

The other main element in the north view is the detached 15<sup>th</sup> century Bell Tower (Gaz. 4.02).

### ***Status***

Grade I listed building (Bell Tower also Grade I) within the Chichester Conservation Area.

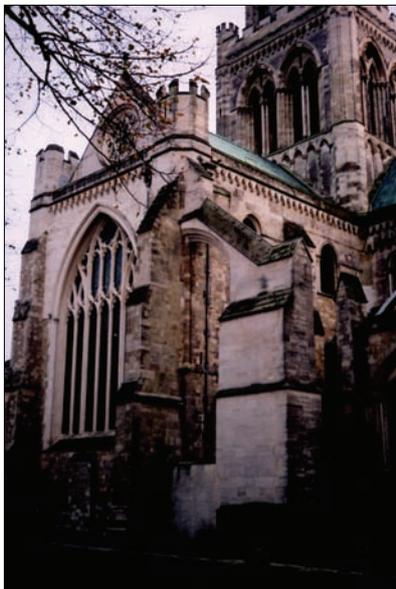
### ***Significance***

The north aspect of the Cathedral is of exceptional interest and significance on a national scale, in the interest of the Romanesque and later building itself, but also in the unusual ability to gain a complete uninterrupted view of the whole building from east to west, and in the easy visual access at all times from the centre of the city.

### ***Issues***

The visual merits of the view from the north could be better reflected in the streetscape and furniture along West Street, with the turning of seats towards the Cathedral.

The area behind Buttress 60 on the North Transept is visually compromised by the substation and by the walls built up to the buttress. Future plans should aim to ameliorate the intrusiveness of the present arrangements.



*North Transept with Buttress 60*

### ***Recommendations***

Arrangements in West Street might be improved through consultation with Chichester District Council about enhancement of the Conservation Area.

Any specific proposals for physical change or development adjacent to the north side of the Cathedral would benefit from a heritage impact assessment.

### ***References***

Nairn and Pevsner, *Buildings of England*, Sussex, 1965.  
*Victoria County History, Sussex*, vol. 3 (1935, repr.1973).  
 T. Tatton-Brown, in Mary Hobbs, ed., 1994, *Chichester Cathedral, an Historical Survey*.

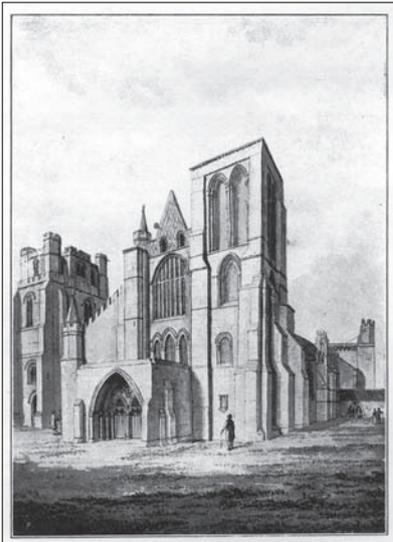
**Exterior and main elements****West Front & Towers****2.02**

*The West Front, with Phillip Jackson's statue of St Richard*

The West Front displays some of the most ancient and some of the most modern work at Chichester, in the fabric and decorative elements of the Southwest Tower, and in the remodelling of the Western Porch, in 2000-01 (see also Gaz.3.01-3.03).

Both towers have seen considerable change since construction in the early 12th century, though that on the southwest retains considerably more of its early fabric and detailing. Here much of the Norman walling of the lower three stages survives, with flat clasp buttresses, round-headed windows with jamb shafts, cushion capitals, hood moulds with billet ornament, and a south doorway with zig-zag ornament and thin chevrons. There are also fragments of billet-moulded string courses, on west and south sides.

The West Porch seems to have been built about the time of the translation of St Richard in 1276, as the last stage in remodelling of the west end associated with building of the new high roofs. The work also involved raising the west gable, with diaper-patterned stonework possibly re-used from the interior face of the west wall. The buttresses and unfinished upper portions of the porch suggest it was intended to have an upper chamber, though this would have interfered with the three lancets above. Its unfinished state and lack of adequate weathering prompted completion in a more substantial Gothic style in 2000-01 by Donald Buttress, with a new roof and parapet.



*West Front and reduced Northwest Tower, drawing by S H Grimm, 1792*

The Northwest Tower retains little early fabric, since whatever its fate in the storm which destroyed its companion in 1210, the tower was in poor condition by the early 17<sup>th</sup> century and partially collapsed around 1636. Wren's proposal to demolish both western towers to allow complete rebuilding of the west end came to nothing and only the dangerous upper portions of the Northwest Tower were removed and a sloping, crenellated parapet made to tidy up what remained.

In 1899-1901 J.L. Pearson produced a scheme for both western towers, aiming to rebuild the Northwest Tower and add a further stage and pyramidal spire to both. In the

outcome only the Northwestern was proceeded with (after his death, by his son) in Chilmark stone and a style sympathetic to the Southwestern Tower.

In 2000-01 the West Porch was remodelled with a new roof and parapet.

***Current use***

Remains the principal entrance to the church for service use and for visitors.

***Status***

Grade I listed building within the Chichester Conservation Area.

***Significance***

Of moderate interest architecturally, though of considerable interest archaeologically for its survivals of early decoration, rare for Chichester, and its evidence for a long period of repair and remodelling from 11th to 20th century, characteristic of the Cathedral.

***Issues***

Lowering of the ground level in the 1970s and re-configuration of the porch have meant the loss of the late-medieval great west doors (stored in the Bell Tower).

***Recommendations***

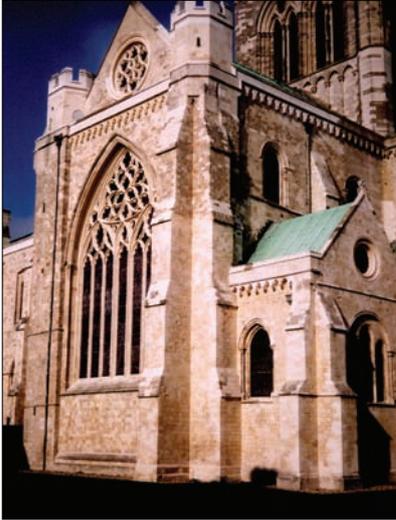
Consideration might be given to means for re-introducing the west doors, or interpreting their former contribution to the West Front.

***References***

*Victoria County History, Sussex*, vol. 3, (1935 repr.1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Exterior and main elements****South Elevation****2.03***South Transept*

The south side of the church mirrors in most respects the development of the north, though with the major addition of the Cloisters around the transept in the 14<sup>th</sup>-15<sup>th</sup> century (see Gaz. 4.03). It too retains very much the character of the Romanesque church, visible above the roofs of the south nave chapels and the Sacristy (Canons' Vestry) added in the 13<sup>th</sup> century, with the full run of standard large round-headed Norman windows in the clerestorey of nave, eastern arm, and transept. The flying buttresses were added in the 13<sup>th</sup> century to support the roof vault, one tier visible, one hidden in the roof of the aisle gallery. On this side the late 13<sup>th</sup> century raising of the Nave roof led to a cutting back of the wall above the clerestory to straighten the wall-top. The other important element on the south side is St Richards Porch (Gaz.3.06) where the west walk of the Cloister enters the Cathedral.

The South Transept, like the North, also has its large inserted window, probably of the 1330s by Bishop Langton, now heavily restored. Above it the rose window and gable are from the 1850s' raising of the roof to its former medieval pitch, and the corbel table, recut in the 1930s has sculpted heads of, among others, George V and Lloyd George.

*Chapels on the South Nave Aisle of the Cathedral***Status**

Grade I listed building within the Chichester Conservation Area.

**Significance**

The south aspect of the Cathedral is of exceptional interest and significance on a national scale, in the architectural interest of the Romanesque and later building. It is also the great dominating element in the views from the south, of exceptional visual quality, which are readily accessible to all through the open nature of the Cloister and other routes on the south, as recognised by the Conservation Area designation.

**Issues**

The green-patinated high copper roofs of the Cathedral (late 1940s) which appear very dominant from this direction, are not appropriate to the building, for which lead (probably

following clay tiles) has been the historic roofing material.

***Recommendations***

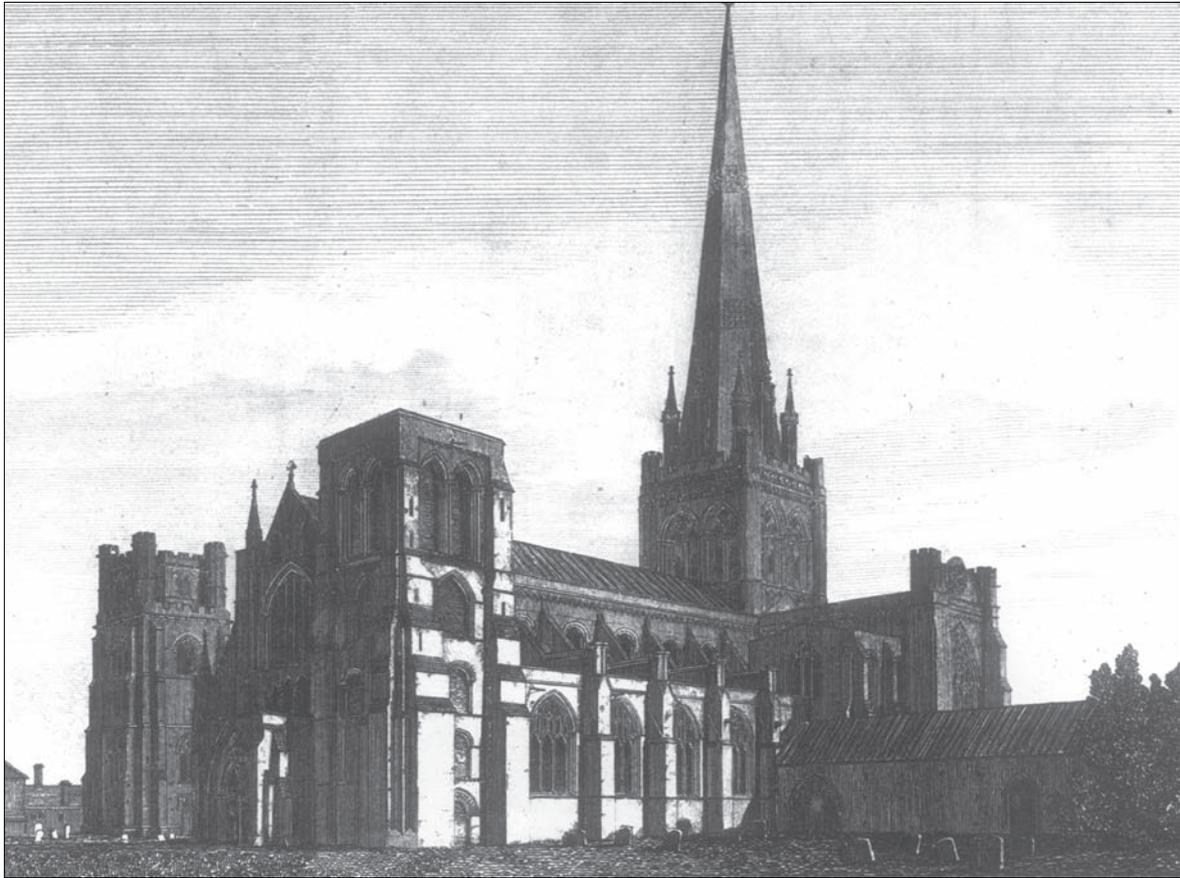
Consideration might be given to replacing the copper- sheet roofs in lead.

***References***

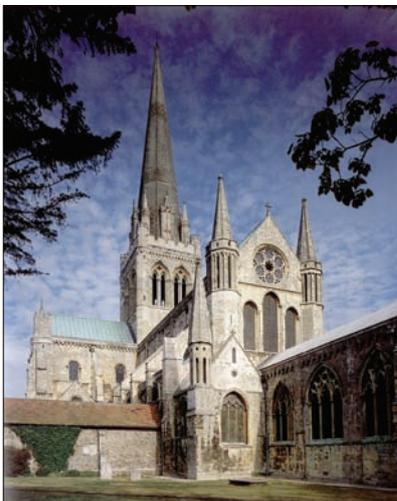
*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



*J. C. Buckler's engraved drawing from the southwest, 1818*

**Exterior and main elements****East End****2.04**

*Lady Chapel, St Mary  
Magdalen Chapel and east  
end of the Retroquire*

The east end includes the external features of the high Retroquire, the lower and partially older Lady Chapel extending eastwards, and the square-ended chapels, north and south. This takes up the space of the Romanesque apsidal end with radiating chapels, assumed by Robert Willis and demonstrated by investigations in the early 1960s to have been the arrangement.

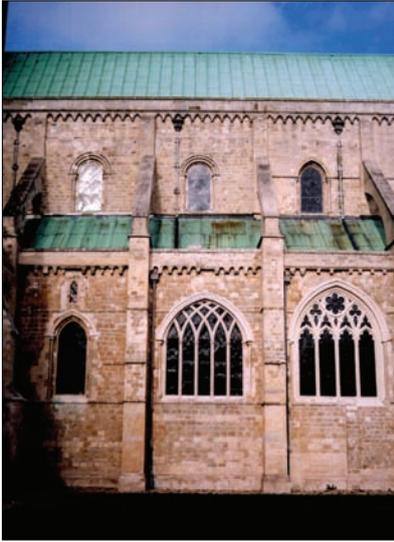
The outside of the Retroquire, built after the 1187 fire, differs from the earlier parts of the eastern arm in its clerestory windows, which here are pointed rather than round, but are otherwise in the same proportions. Of the same date are the heavy flying buttresses to support the new stone vault of the eastern arm. The east wall of the high Retroquire has a group of three stepped lancets and above these a rose window of the later 13<sup>th</sup> century, much renewed, lighting the space above the vault inside, with one central and six surrounding foiled circles. The east wall is flanked by a pair of turrets which are part of the 13<sup>th</sup> century structure, octagonal with conical stone pinnacles. They are now echoed by two smaller but similar angle-turrets, 19<sup>th</sup> century, on the outer corners of the aisle chapels.

The Lady Chapel extending eastwards is low, with a relatively low-pitched roof, of lead, respecting the triple lancets of the east end.

Four bays are visible externally, the western two from the group of three built before the 1187 fire, but all details externally are now of c.1288-1304, including the window tracery, which seems to have been introduced window by window and is not precisely matched.

***Status***

Grade I listed building within the Chichester Conservation Area.



*Exterior of South Quire Aisle*

### ***Significance***

The Retroquire, internally and externally, is of outstanding importance as an example of the architectural transition from Romanesque to Gothic in the late 12<sup>th</sup> century. The Lady Chapel is generally judged to be less successful architecturally and in visual terms, while retaining considerable interest archaeologically for evidence of its development from early times, though this is not visible externally.

### ***Issues***

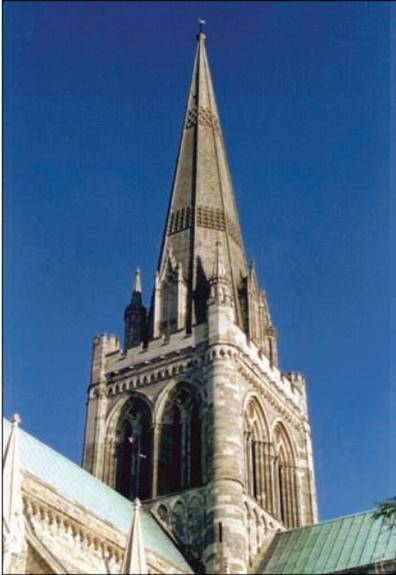
The east end of the Cathedral is visually accessible from public footpaths through the churchyard on the east.

### ***Recommendations***

Visual access to the east end should be retained and possibly enhanced, with management of the grassed areas and attention to the condition and age of trees. Some replacement planting may be desirable, while protecting any below-ground archaeology.

### ***References***

*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
T. Tatton-Brown, in, Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Exterior and main elements****Tower and Spire****2.05**

Tower and spire at Chichester, tall and slender, are a perfect complement to the long regular axis of the Romanesque church and whether seen at close quarters or in more distant views, are a defining element of the character of the Cathedral.

The present structure is of 1861-6, replacing that destroyed in the fall of 1861, but it is in virtually every respect a careful replica based on close study and examination (and in some cases re-use) of what survived in the rubble. The one altered aspect was the height of the tower above the four arms, increased by some six feet to accommodate their roofs, raised a few years earlier.

The character of the Norman crossing is not known, and the Tower as it remained till 1861 was probably built, or at least finished, in the 1240s, when a stone belfry which had *'stood for a long time unfinished and which was almost despaired of'* was finally completed, with the spire not added until nearly two centuries later. The Tower has a pair of large twin belfry openings on each face, with a trefoil in the tracery at the head, above a continuous level of blind arcading. Above is a deep corbel table and battlemented parapet. The spire is delicate, early-15<sup>th</sup> century, octagonal with two bands of moulded surface decoration and at the base, slender lucarnes and pinnacles with spirelets. Until the fall, the belfry opening were built in solid, with smaller windows set in the blocking.

Works carried out on the Tower from 1978-85 rebuilt the four main turrets and the parapets in new stone, and repaired the octagonal spire. Much less was done to the lower levels of the Tower though there was some replacement of stone to repair the effects of wind and salt erosion around the openings before works were suspended in order to concentrate on other parts of the Cathedral.

***Current use***

Not used as a belfry since the 15<sup>th</sup> century Bell Tower was built, and the use not revived after the rebuilding. Currently without specific uses.

### ***Status***

Grade I listed building within the Chichester Conservation Area.

### ***Significance***

Despite their rebuilding, the Tower and Spire retain very considerable significance: as an example of careful reconstruction of a major element based on archaeological study and the assembly of evidence (by George Gilbert Scott, based on the work also of Robert Willis) and through its majestic contribution to the visual character of the Cathedral.

The tower also has ecological significance as the nesting and breeding site for peregrine falcons since 2001.

### ***Issues***

The blocking of the belfry openings (as before 1861) was not reproduced in the rebuilding and the openings were also left empty in the repair phase in the 1970s-80s. To reduce the effects of wind erosion on the openings themselves and the internal chamber, there would be advantage in introducing belfry louvres to the openings.

### ***Recommendations***

Consideration might be given to introducing a system of louvres to the belfry openings of the tower to protect the fabric and interior spaces from wind erosion.

### ***References***

- Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Exterior and main elements**

**The Roofs**

**2.06**



*Above the vault, the late 13th-century roof of the Nave, looking east before fire compartmentation in the 1990s*

The main span roofing above the stone vaults was replaced at the end of the 13<sup>th</sup> century (first the nave and then the eastern arm), in association with the renewal of parapets and guttering and a general raising of the roof level. The roof structure consists of an inner framework of tall crown-post trusses supporting longitudinal purlins, on which the outer layer of rafters are laid. The purlins are supported by elaborate three-way strutting at the top and sides. The carpentry is well crafted and has been little altered since its installation. It displays the original carpenters' marks and a series of wooden pegs for access ladders.

The roof is an almost unique form for England (though with a few parallels, as at the Bishop's Chapel, Canterbury), but would not have been out of place in France, and it is likely that the carpenter had first-hand experience of continental carpentry.

The significance of the roofs was unappreciated until Cecil Hewett re-discovered them in the 1970s, and they have since been studied in detail and subjected to tree-ring dating (dendrochronology) by the University of Nottingham. It was found that the nave roof was perhaps built in the 1280s (1272-1307) and the quire roof in c.1315 (1300-1335)<sup>81</sup>.



*The medieval roof above the North Aisle*

Following the York Minster fire, a lightning strike, and renewed concerns for fire safety, the roofs were compartmentalised in the 1990s for their protection. This has obscured an impressive view of the structure but helped to secure their future.

The first roofs may have been covered with tiles (as Boxgrove still is), and were later covered with lead, though the lead was replaced with copper sheeting in the 1940s.

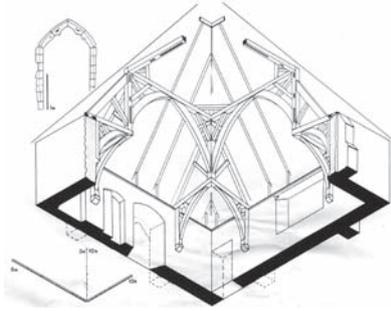
**Current use**

Empty space above the stone vaults.

**Status**

Part of the Grade I listed building.

<sup>81</sup> Munby 1993.



*Axonometric section of 13th-century roof of the Kitchen of the Bishop's Palace*

### **Significance**

The main cathedral roofs are of exceptional importance as a complete set of main-span roofing of c.1300 surviving in original condition, and representing a key phase in the development of English structural carpentry.

The roofs also form an important group with two other exceptional survivals in Chichester: the hammer-beam roof of the kitchen in the Bishop's Palace, and the timber aisled hall of St Mary's Hospital.

### **Issues**

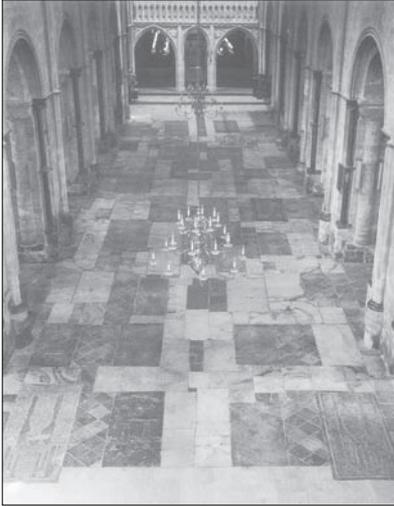
The main Cathedral roofs have been compartmentalised for fire-protection.

### **Recommendations**

Replacement of copper-sheet roof coverings with lead should be sought when appropriate.

### **References**

- C.A. Hewett, *English Cathedral Carpentry*, 1974.  
 C.A. Hewett, *English Cathedral and Monastic Carpentry*, 1985.  
 J.T. Munby, 1981: 'Medieval Carpentry in Chichester: 13th-century Roofs of the Cathedral and Bishop's Palace', in A. Down, *Chichester Excavations 5* (Chichester), 229-53.  
 J.T. Munby, 1985: 'Thirteenth-century Carpentry in Chichester', in Proceedings of the Royal Archaeol. Institute at Chichester, *Archaeol. Jnl.* 142, 13-17.  
 J.T. Munby, 1993; 'Chichester Cathedral Roofs' *The Chichester Cathedral Journal* 1993.  
 'Cathedral Carpentry' in T.Tatton-Brown and J.T. Munby (eds), *The Archaeology of Cathedrals* OUCA Monograph 42, Oxbow Books (1996), 164-82, 11 figs.  
*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
 T.Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
 Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Exterior and main elements****The Floors****2.07***Floor of the Nave, looking east*

The Nave and Nave Aisles of the Cathedral still contain considerable areas of medieval flooring, probably laid after the late 12<sup>th</sup> century building works to the vaults and new Retroquire were largely complete. It consists of small squares of Purbeck and Sussex marble, with some panels set diagonally to give a lozenge effect. In addition to the Nave, there were formerly similar areas of paving in the eastern arm, though most of these were removed in late 19<sup>th</sup> and 20<sup>th</sup> century repaving schemes. Some areas of possibly medieval paving are shown in Scharf's drawing of 1852 (see Gaz.3.08), though the present similar paving is modern, with a number of inserted floor slabs.

A great deal of earlier flooring was replaced by the new paving introduced into the 'great chapter house' (presumably the South Transept) in 1729 and into the Quire in 1731, when the latter was completely refloored in black and white marble, and the many floor slabs, with indents for brasses, were moved into the nave and aisles (at that time not used for services). In 1870 new paving was laid as part of the renewal of the whole sanctuary area, using coloured marbles which needed to be restored in 1884 and again in 1994.

In the 1970s, possibly as the beginnings of a plan to re-floor all of the remaining Nave area, plain limestone floors were laid at the west end of what is now seen as one of the most important and extensive of medieval floorscapes. While this renewal had some advantages, it prevented an overall appreciation and recording of a floor with much to reveal about former liturgical arrangements, even though the earlier floor areas have been interrupted by areas of plain limestone flags and a number of floor slabs to medieval bishops, 13<sup>th</sup> to 15<sup>th</sup> century, most with indents for former brasses, moved here from the Quire area in 1731.

***Current use***

Floors throughout the full extent of the Cathedral.

***Status***

Part of the Grade I listed building.

### ***Significance***

The remaining earlier floors of the Cathedral are extensive and of exceptional interest, with a range of materials and designs from the late 12<sup>th</sup> century onwards, and a considerable variety and date of inserted floor slabs.

### ***Issues***

Partial loss of the medieval flooring does not devalue the significance and important historic character of what remains, which merits careful study and protection.

While flooring in most parts of the Cathedral is reasonably visible, the most significant area in the Nave is normally visually inaccessible beneath the areas of seating.

### ***Recommendations***

Areas of paving, especially those in the Nave and Nave Aisles, should be carefully surveyed and recorded. This would be a basis for ensuring future protection, with monitoring of the condition of the floor (including the inserted slabs with inscriptions and indents) to ensure that unacceptable wear and loss of detail is not being created by current uses including visitor traffic.

Opportunities should be taken for occasional clearance of seating from the Nave to allow the chance to view and appreciate the full extent of the nave floors.

### ***References***

*Victoria County History, Sussex*, vol. 3, (1935 repr.1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****West Porch****3.01**

*The West Porch as reconstructed in 2000-01*

The Porch's outer entrance has twin arches, with a central shaft of Purbeck marble and a tympanum with a pointed quatrefoil between two round quatrefoils, all much reworked. Internally, below a quadripartite vault, both sides of the porch have three blank arches with pointed-trefoil heads and large round quatrefoils in the spandrels.

The masonry of the great inner doorway was accessible to study in 1973 when the floor level of the porch was lowered, disclosing the early Norman bases at each side, concealed since the late 12th century,<sup>82</sup> and again in 1986-7 when further porch restoration works were carried out. Three phases of work above the Norman bases were identified: the main jambs dating from just after the fire in 1187; these being partly recut with concave chamfers in the late 13<sup>th</sup> century and with new Purbeck marble shafts and capitals; and a two centred arch put in as part of the late C13 remodelling of the west front.

Works in the early 1970s gave the Porch a lowered floor of limestone flags, and glazed doors were provided for both outer and inner doorways, with handles by Geoffrey Clarke. The late-medieval timber doors of the inner doorway were removed, and remain stored in the Bell Tower.

The late-1980s scheme completed the works to the interior of the West Porch, concealing the previously-revealed bases to the Romanesque entrance doorway behind a new stone base. In 2000-01 the West Porch was remodelled externally with a new roof and parapet.

***Current use***

The principal entrance to the Cathedral for services and visitors.

***Significant features/contents***

Tomb recesses: Both sides have been cut into to take tombs, a gabled 13<sup>th</sup> century tomb on the south, possibly that of Bishop Berghsted (1262-87) as the possible builder of the porch (VCH, 110), and a square headed 15<sup>th</sup> century tomb on the north, perhaps that of Dean Milton (d. 1424).

82 Tatton-Brown, 1994.

### **Status**

Within the Grade I listed building

### **Significance**

Of moderate architectural significance as an uncompleted 13<sup>th</sup> century element of the Cathedral, though of considerable archaeological interest within the development of the Cathedral itself.

### **Issues**

Removal of the medieval doors has led to an open and welcoming atmosphere at the west end, though at the loss of understanding of the earlier arrangement of the great doors.

### **Recommendations**

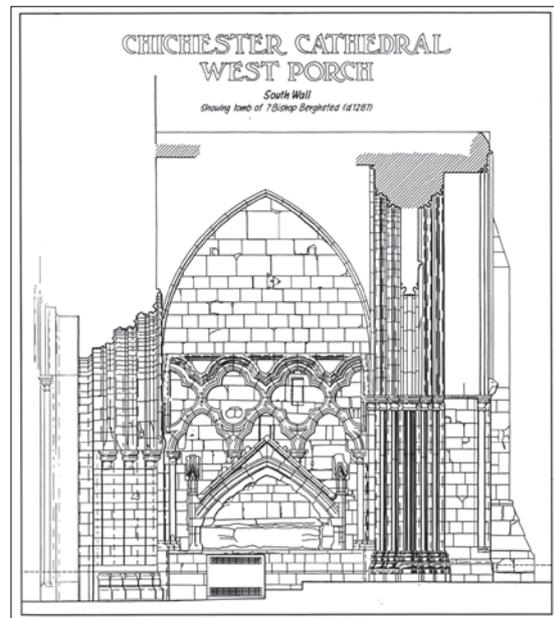
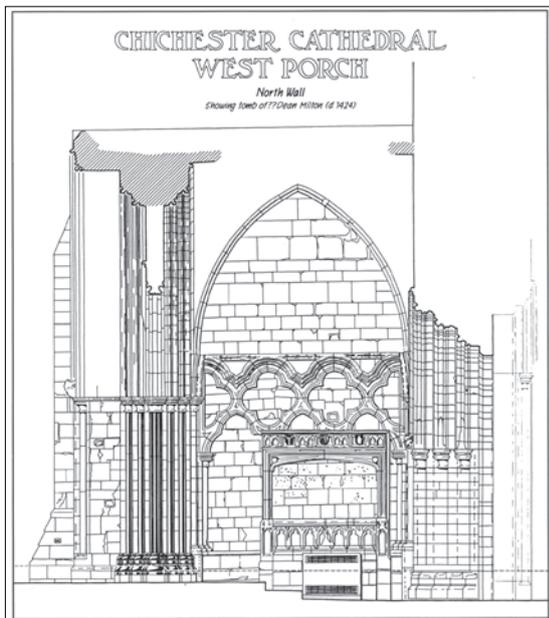
Consideration might be given to re-introducing the west doors in some form.

### **References**

*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



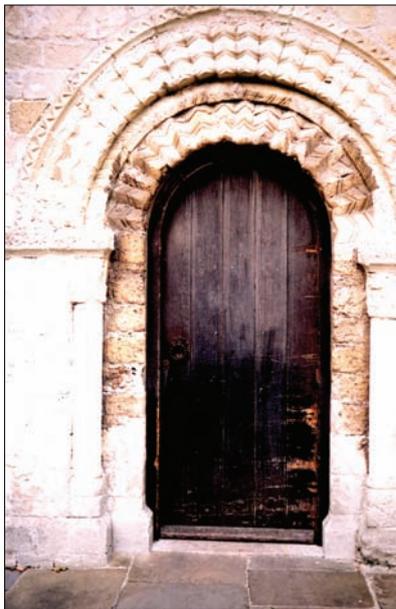
*Interior elevations, north and south, of the West Porch, drawing by Jill Atherton*

**Interior****Southwest Tower** (see also Gaz.2.02) **3.02**

*West Front and Southwest Tower, by Garland, 1836*

The lower stages of the Tower largely survive with much of their early 12<sup>th</sup> century fabric and decoration, in the clasping buttresses, round-headed windows with billet ornament and south doorway with chevron decoration.

The upper stage, however, was destroyed by a storm in 1210 and its subsequent rebuilding was in Early English (using Caen stone for the first time at Chichester), with single lancets in the third stage, big, paired bell openings in the top stage, and a heavy solid parapet. The southwest corner was also rebuilt from the ground, with a diagonal buttress. Daniel King's engraving of c.1660 (Figure 7A) also shows an additional stage, with the top of a stair turret rising above the roof of the nave.



*12th-century doorway on south side of Southwest Tower*

Internally, too, the tower shows much of its early fabric as the final bay of Bishop Luffa's western nave and west end (1090-1120), and the elevations match those of the nave (though the triforium level arch has three rolls towards the Nave rather than two, and there is a small and simpler divided arch into the triforium gallery). The interior since Blomfield's removal of the inserted floor to the upper stage in the early 1890s is now open to above clerestory level, with a flat coffered ceiling introduced in 1900 to J. L. Pearson's design.

**Current use**

The base of the tower serves as the Baptistry of the Cathedral.

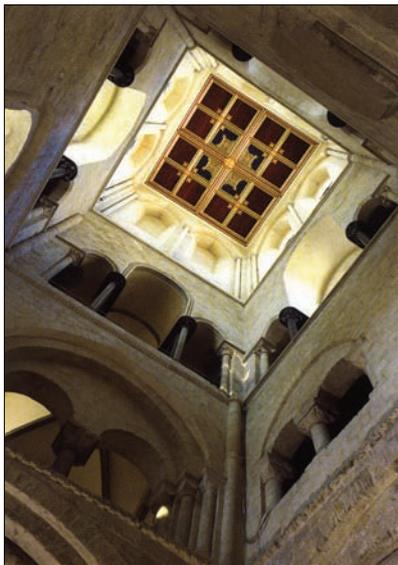
**Significant features/collections**

*The Baptism of Christ* by Hans Freibusch, 1951, originally in the south doorway, now on the west wall. Font, 1983 by John Skelton

**Status**

Within the Grade I listed building.

**Significance**



*Southwestern Tower*

Of considerable importance as a place where the internal Romanesque character of the early church is visible in detail and with relative completeness. Of high significance liturgically in the overall functioning of the Cathedral.

#### ***Issues***

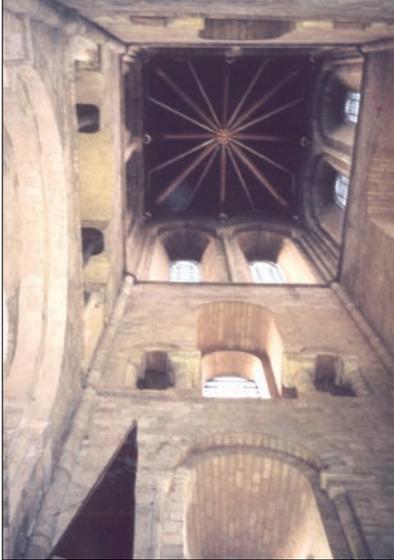
The baptistry is currently the informal starting point for visitors' exploration of the Cathedral, and would probably remain as such under future plans. It is also the entry point for visitors with impaired mobility. It is important that any signage to welcome and direct visitors is effective but discreet and kept to a minimum.

#### ***Recommendations***

Consideration should be given to replacing current random signage here and within the Cathedral generally with a coherently designed system, recognisable when required but which otherwise is reticent and respects the historic and visual integrity of the spaces it occupies.

#### ***References***

*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****Northwest Tower** (see also Gaz.2.02) **3.03**

Only the lower portions of the Tower and parts of the south side against the Nave survive with Norman fabric, and externally and internally the detail and character of the tower are as designed by J.L. Pearson in 1899-1901 and built after his death under the supervision of his son.

The base of the tower in 1931 became a chapel dedicated to St Michael, with a 'childrens' corner', and later became the Sailors' Chapel, with the gathering together there of naval monuments from elsewhere in the Cathedral.

***Current use***

Remains in use as the Sailor's Chapel.

***Significant features/collections***

Monuments: naval monuments brought together from elsewhere in the Cathedral, and related glass: *Jesus saving St Peter from Drowning*, John Baker, 1960.

***Status***

Within the Grade I listed building.

***Significance***

Of moderate significance architecturally, though interesting in the context of the Cathedral itself as an example of the work of an important Victorian Gothic architect, whose overall scheme for the west end, though not proceeded with, was ambitious and distinguished.

***Issues***

The Chapel, with its collection of naval monuments, currently appears as slightly cluttered and may need simplifying.

***Recommendations***

Re-arrangement of the chapel within future plans would be valuable.

***References***

*Victoria County History, Sussex*, vol. 3, (1935, repr.1973).



*The Sailor's Chapel*



**Interior****Nave****3.04**

*Drawing by Wild, engraved by Skelton, of the south side of the Nave, 1815*

The nave still powerfully conveys the character of the Romanesque church, as created by its builders, Bishop Stigand (fairly certainly) for the eastern four bays (1070s to 1090s) and Bishop Luffa for the remaining four, with the towers on the west (1090-1120). The succession of arcade bays remained essentially the same, with roll mouldings for the arcade arches and single demi-shafts to the arch openings with double-scalloped capitals, but with changes in detail, in the formation of the (slightly wider) arches and the more relief-modelled decoration of the triforium tympana in the western bays.

The 11<sup>th</sup>/12<sup>th</sup> century roof was of timber, and its destruction by the great fire of 1187 necessitated repairs and renewals, especially at upper and lower levels. The clerestory was rebuilt, in transitional style (though respecting the Norman windows, which remained) with a central round arch and subsidiary pointed arches on columns of Purbeck marble (Figure 7D). Purbeck was used also for new subsidiary shafts for the arcade piers, for horizontal courses below the triforium and clerestory openings, uniting the bays, and for triple shafts which ran the full height of the arcades to support the new quadripartite rib-vaulted roof.



*The Arundel Screen after re-instatement, 1960*

The vaulted roof has bosses with stiff foliate decoration, the earliest of the post-fire bosses of the Cathedral. The stone cells of the vaulting are now plain, though may have been decorated in the middle ages, and from the 1530s had the extensive decorative scheme by Lambert Barnard which was mostly lost in the earlier 19<sup>th</sup> century (Phase XII).

The floor of the Nave and aisles still contains considerable areas of medieval paving, probably put in after the late 12th century rebuilding work, with small squares of Purbeck and Sussex marble set diagonally. Within this earlier paving are areas of plain limestone flags and a number of floor slabs to medieval bishops, 13<sup>th</sup> to 15<sup>th</sup> century, most with indents for former brasses, moved here from the Quire area in 1731. The west end of the floor has modern limestone paving.

The Nave, long disused for worship, was restored and returned to use by Dean Chandler in the 1850s. In 1860-1 plans to open the Nave to the Quire led to removal of the Arundel Screen, followed by the fall of the tower. After rebuilding (including also the destroyed first bay of the nave) a new rood screen by Bodley and Garner was installed in 1889-90, to be replaced in 1960-1 by the re-erected Arundel Screen. Ian Nairn refers to '*the admirable balance of spatial tensions created by replacing the Arundel Screen. The choir is neither shut in nor opened out, but a mixture of both.*'<sup>83</sup>

### ***Current use***

Since the 1850s/60s the main congregational space for services in the Cathedral, used extensively also for musical and other performance events.

### ***Significant features***

Bell Arundel Screen, erected mid- to late-15<sup>th</sup> century with a rood over it, dismantled 1861 and re-erected 1960-1.

Pulpit, by Robert Potter and Geoffrey Clarke, replacing George Gilbert Scott's pulpit of 1876-8.

### ***Status***

Within the Grade I listed building.

### ***Significance***

The Nave is one of the great spaces of the Cathedral, still with its Norman character and details, and one of the group of important Romanesque cathedrals of England, despite its modest scale compared with Peterborough, Rochester or Norwich. It is of exceptional interest for its degree of survival, and the ability to follow the stages of its building in the detail of the fabric of the nave.

### ***Issues***

As the principal public space of the Cathedral, the Nave is under pressure from the variety of uses expected of it, for a range of Cathedral services, as a venue for music and drama performance, and as a visitor and tourist attraction.

Future development of all these uses may be expected in order to expand the Cathedral's role as a focus for cultural and religious life.

The range of uses catered for has practical implications in seating, lighting and circulation, all of which can be intrusive in the historic space and in the ability to perceive

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83 Nairn and Pevsner, *Buildings of England, Sussex, 1965*.

and understand its character. The Nave can rarely be seen free of chairs.

Liturgically the Bell Arundel Screen imposes a division between Nave and Quire, though it has aesthetic and spiritual advantages. The loss of a focus above the screen (originally the Rood, later the organ) is recognised.

### ***Recommendations***

A coherent scheme of lighting might be commissioned, principally for the Nave and aisles but effectively for the whole Cathedral, in order to enhance spaces and provide for a wide range of activities, including the lighting of architectural and other features.

Keeping the Nave generally free of chairs should remain an aim for when resources, for new stackable chairs and the availability of storage, allow. Meanwhile, occasional opportunity may be taken to share enjoyment of the cleared spaces as at present.

Proposals for the installation above the Bell Arundel Screen of the Rood (thought to be by Temple Moor, from St Columba's, Haggerston), should be considered for its potential effect on the character and integrity of the Arundel Screen and the space above, as well as for the spiritual gains and enhanced public understanding of the historic arrangement which may be anticipated.

Consideration should be given to a coherent and well-designed system of signage to guide visitor circulation and draw attention to features of the nave.

### ***References***

- Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
 T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
 Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



*S H Grimm's drawing of the Nave and painted vault, 1781*



*Chapel of St Edmund of Abingdon and St Thomas Becket, the initial burial place of St Richard*

**Interior****Nave: North Aisle, Porch & Chapels 3.05**

The North Aisle<sup>84</sup> may have been groin-vaulted from its first building in the late 11<sup>th</sup> and early 12<sup>th</sup> century, but the present rib-vault is of the early 13<sup>th</sup> century, with bosses mostly carved with foliage. The north wall of every bay except the easternmost (which has a late 12<sup>th</sup>/early 13<sup>th</sup> century window) is cut through to the structures built on the north side, the westernmost to the North Porch, the others to nave chapels.

The North Porch appears to have been contemporary with the Northwest Tower but in its present form is later, possibly early 13<sup>th</sup> century, the date of its rib vaulting. Within the Porch are stone benches, and the 13<sup>th</sup>-century remodelled doorway has a pair of 16<sup>th</sup>-century doors.

East of the Porch was built the series of 13<sup>th</sup> century chapels, the first probably that of St Edmund in the 1240s (the easternmost, where St Richard was to be initially buried), followed by St Theobald's and St Anne's Chapels. The chapels had individual gabled roofs until united by a continuous parapet in the 15<sup>th</sup> century. Within their roof spaces is concealed the corbel table below the eaves of the North Aisle of the Romanesque church.

A century later, in the 1540s, as subsidiary altars were ordered to be removed at the Reformation, the chapels were united by demolition of cross walls, and effectively formed an outer aisle, as they have mostly remained. The eastern chapel of St Edmund, however, was refitted as a chapel in memory of Lieut. Abbey, killed in the Great War.

***Current use***

Continues to function as an outer north aisle, with the separate Chapel of St Edmund at the east end. The remaining area of St Anne's and St Theobald's chapels has been given over to the Visitor Information Display Area, designed and installed in 2005.



*The Visitor Information Display Area (VIDA) set up in 2005 in the area of the northern chapels*

84 VCH Sussex, 1935, repr. 1973, 137.

### ***Significant features/collections***

Monuments: between chapels and North Aisle, the table tomb of Joan de Vere, 1293; Arundel Tomb; at the western end of the chapels, the grandiloquent monument of William Huskisson; a number of wall monuments, including three by Flaxman.

Glass: in the north wall of the chapels, designed by Christopher Webb, 1949, for the War Damage Commission, windows with figures of historical Cathedral personages.

### ***Status***

Within the Grade I listed building.

### ***Significance***

St Edmund's Chapel has high significance within the Cathedral as the first burial place of St Richard and place of pilgrimage before the translation. Significance of the chapels as a group, however, is reduced by their amalgamation in the 16<sup>th</sup> century.

### ***Issues***

There is a question (prompted by installation of the VIDA exhibition but relevant also to other spaces of the Cathedral) as to the potential impact of relatively large-scale exhibitions on the historic space of areas such as the outer north aisle. There remains nothing in the chapels to indicate a connection with St Richard.

### ***Recommendations***

Proposals for exhibitions or other introductions of visitor services should take account of the significance of the spaces involved, with some preference for those which have already lost original character and significance.

Design nevertheless should respect the integrity of the spaces, and should take care not to obstruct or confuse the visibility and understanding of important features.

In any new system of unified signage and labelling, attention should be drawn to the area as the first burial place of St Richard.

### ***References***

*Victoria County History, Sussex*, vol. 3, (1935 repr.1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

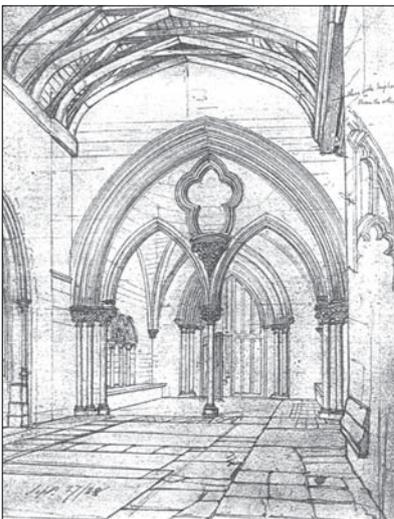
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****Nave: South Aisle, Porch & Chapels 3.06**

*St George's Chapel from the South Nave Aisle*

The South Aisle of the Romanesque church, built late 11<sup>th</sup>/early 12<sup>th</sup> century perhaps with a groin vault from the outset, now with a quadripartite rib vault in the seven bays.

The two 2-bay chapels off the South Aisle (of St Clement and St George) may have been built in the 1240s (like St Edmund's Chapel on the north); this would place them immediately after the south porch (St Richard's Porch), which is probably of the 1230s, i.e. built by Bishop Ralph Neville (1224-44). The porch is a concentration of Early English features at Chichester, including the quatrefoil surround and corbel for the statue of St Richard above the trumeau of the south entrance, and the wall arcade above the western bench, with Purbeck marble shafts. The upper storey of the Porch may have been the early treasury of the Cathedral. The solid wall between the chapels was removed (1540s) and the chapels became an outer aisle, with indications of their earlier reredoses. They were re-divided in the early 20<sup>th</sup> century to become chapels again.



*St Richard's Porch, drawing by George Scharf*

As in the North Aisle, the corbel table of the Romanesque South Aisle is preserved within the roofs of the added chapels.

***Current use***

The outer aisle spaces have been reconverted to their former uses as chapels: St George's Chapel from 1921 as a memorial to men of the Royal Sussex Regiment who died in the Great War; St Clements in memory of Bishop Durnford.

***Significant features/collections***

St Richard's Porch (see above).

Monument to Bishop Durnford (1896), Bodley and Garner (between St Clement's Chapel and South aisle), and other wall monuments in the chapel, including Agnes Cromwell by Flaxman, 1797.

In the eastern bay of the South Aisle, the spiral stair to above the Bell-Arundel Screen, Robert Potter, 1960.

Between 4<sup>th</sup> and 5<sup>th</sup> bays on S wall of South Aisle, niche of c.1535 with small painted figures.

In the vault of the western bays, traces of the Lambert Barnard scheme of the 1530s.



*Purbeck marble capital to the slender central shaft at the entrance to St Richard's Porch*

### **Status**

Within the Grade I listed building.

### **Significance**

Like the north Nave chapels, the south have considerable interest within the church both as elements in the extensive range of 13<sup>th</sup> century works, and as indicative of the changes enforced at Chichester as elsewhere by the Reformation in the 1540s. Significance of the chapels as a group, however, is reduced by their amalgamation in the 16<sup>th</sup> century.

St Richard's Porch is of particular significance for its concentration of Early English detail.

### **Issues**

Lighting in St George's Chapel is poor and needs improvement to create a more reflective atmosphere.

An Air Force Memorial has now been erected in St Clement's Chapel.

### **Recommendations**

The comprehensive lighting scheme proposed by the Conservation Plan (Policy 11.3) should include the chapels and smaller spaces of the church.

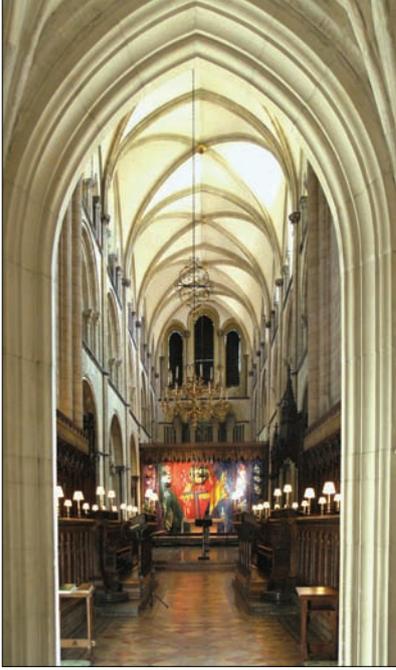
The layout and atmosphere of both chapels could be considered together when developing a scheme for St Clements Chapel.

### **References**

- Victoria County History, Sussex*, vol. 3, (1935, repr.1973).  
 T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
 Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



*Remaining fragment of Lambert Barnard's painted vault in the South Nave Aisle*

**Interior****Crossing, Quire and Presbytery****3.07**

*The Quire below the Crossing, looking east to the high altar*

Of the crossing and chancel of the Romanesque church, built probably by Bishop Stigand before 1090, the crossing and western most bay were destroyed in the fall of the Tower in 1861 (though rebuilt as a careful replica immediately afterwards) and the eastern parts, an apse and ambulatory with three apsidal chapels, were amended by the enlargement of the central chapel in the mid-12<sup>th</sup> century, and completely supplanted by rebuilding after the fire of 1187 (See Gaz. 3.08 Retroquire).

The surviving arcades of Norman work are similar to those in the Nave, with arcade, triforium and clerestory, though they seem to have had demi-shafts towards the chancel and towards the aisles (presumably to help support the wooden roof, and transverse arches in the aisles). There are demi-shafts to the arches of the arcade and relief-patterned surfaces to the tympana over the twin openings of the triforium.

In addition to the rebuilding of the east end, the 1187 fire was followed by the introduction of Purbeck marble, the remodelling in transitional early Gothic style of the clerestory, with one round and two pointed arches (see Figure 7D), and the construction of a quadripartite rib-vaulted roof over both repaired and rebuilt sections of the eastern arm.



*The high altar*

At the crossing itself, Scott in 1861-6 carefully reproduced the early arches, with a major and two minor shafts rising to scalloped capitals and an arch with a major square order between two subsidiary roll-mouldings. Only the eastern arch has some decoration, in the form of cable moulding on the rolls.

Below the crossing the wooden stalls with misericords provided by Bishop Langton in the 1330s were rescued from the fall of the Tower, and re-instated afterwards, as they remain, in three tiers, using much of the original fabric, though with newly panelled backs, and surmounted on the north side by the organ. The reconstructed 13<sup>th</sup> century vault to the crossing has diagonal wall ribs and a central circle for the passage of bells.



*The Quire in the early 19th century, watercolour by Thomas King*

In 1731 the floor of the Quire was laid with a black-and-white marble pavement, when many of the floor slabs with indents for brasses of bishops and others were moved into the nave and aisles.

#### ***Current use***

For clergy and choir in the services of the Cathedral, and used for the regular daily services. Chairs in the Presbytery allow for the larger congregations at Choral Matins and Sunday Evensong.

#### ***Significant features/collections***

Between Presbytery and Retroquire the high altar, with a reredos by Somers Clarke (1910, replacing that by Slater and Carpenter, 1871), covered since 1966 by the John Piper tapestry depicting the Holy Trinity, with a new altar designed by Robert Potter (1967).

Stalls,<sup>85</sup> in three tiers, c.1330, with misericords for the (rear) prebendal stalls. The stalls on the west are modern.

Organ, above the stalls on the north, by Renuis Harris, 1678, formerly above the Arundel Screen and moved to this position in 1859. Rescued and re-instated after the fall of the Tower, and rebuilt with the present case by Arthur Hill in 1888.

#### ***Status***

Within the Grade I listed building.

#### ***Significance***

Of considerable architectural significance in the context of the Cathedral in enshrining much of the fabric and design of the Romanesque church at its centre, though inevitably significance is reduced by the destruction and rebuilding of the crossing arches and related parts. There is great interest also in the ability to observe design intentions, in the restrained remodelling of the clerestoreys to accord with the transitional style adopted for the Retroquire immediately adjoining in the late 12<sup>th</sup> century.

#### ***Issues***

The question of whether the eastern end was indeed apsidal with radiating chapels was resolved by excavations in the 1960s, but detail remains still unclear and could be better understood.

<sup>85</sup> VCH Sussex, iii, 127 for description of the stalls and misericords.

The space of the Quire and Presbytery between screen and high altar seems to work well liturgically, visually and in practical terms and does not appear to call for any major re-organisation or change.

#### ***Recommendations***

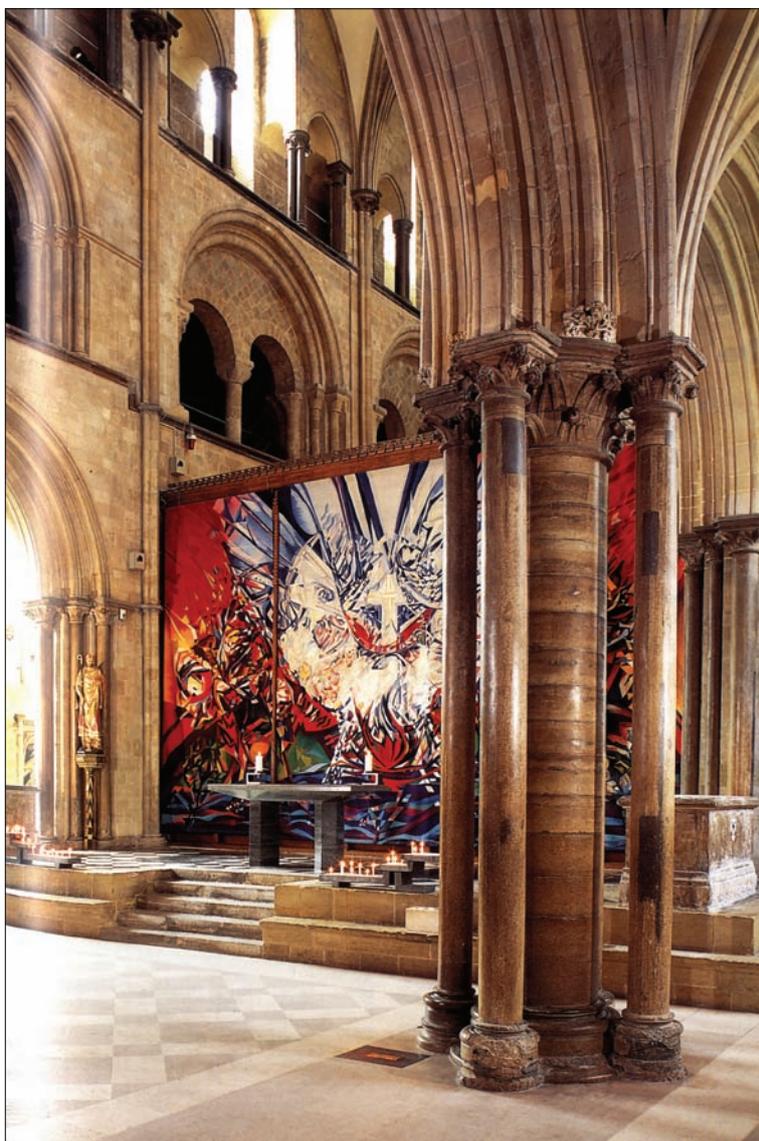
Opportunity should be taken from any below-ground works to confirm the form of the east end of the first Norman chancel.

#### ***References***

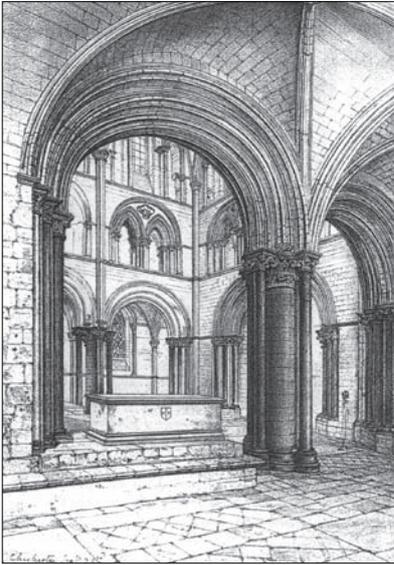
*Victoria County History, Sussex*, vol. 3, 1935 (repr.1973).  
 T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
 Nairn and Pevsner, *Buildings of England, Sussex*, 1965.  
 A. Down and M. Rule, *Chichester Excavations 1*, 1971, 134-5.

*Two examples of the carved misericords which survive on the early 14th-century stalls of the Quire*





*The shrine area of the  
Retroquire, from the North  
Quire Aisle*

**Interior****Retroquire****3.08**

*Retroquire and shrine,  
drawing by George Scharf,  
1852*

Rather than simply repairing existing stonework after the fire of 1187 (as elsewhere in the Cathedral), the choice was made here to rebuild the eastern end of the chancel in two bays, completely replacing the apsidal end and ambulatory, though retaining the already remodelled eastern chapel. The result is a superb piece of design which perfectly fits the practical need and makes a most distinguished contribution to the development of English medieval architecture, *'the aesthetic and spatial climax of the cathedral, the exact point of balance, perhaps in the whole of England, between Romanesque and Gothic.'*<sup>86</sup>

The addition is square-ended, with two new bays carefully matching the existing Romanesque round arches of the arcade and triforium to its west. A completely harmonious transition to Gothic is expressed, however, in the pointed two-light openings inserted within the triforium arches, the central columns of Purbeck marble with stiff-leaf capitals, surrounded by subsidiary shafts, which support the main arcade, and the clerestory with one round, two pointed arches, though the pointed side-arches are very high and not treated like the remodelled clerestory openings elsewhere in the Cathedral (Figure 7D).



*Capital of the central pier of  
the Retroquire arcade*

The eastern wall has two triforium arches above the wide entrance to the eastern chapel (Lady Chapel), and above that the wall passage of the clerestory is continued in front of a triplet of lancet windows, the centre larger and taller than the sides. Over all is the same quadripartite vault as over the Quire and Presbytery. Inserted in the spandrels of the triforium arches are six figure sculptures in foiled surrounds with a seventh, Christ in majesty, central on the east wall, all of them later than the building of the Retroquire itself. The figures are of high quality (though variously damaged and restored) and although generally accepted as 13th century, have been the subject of much debate as to more precise date or identification of subject.

Immediately behind the high altar is the area of St Richard's shrine, destroyed in 1539 and now represented by a raised

86 Ian Nairn, in Nairn and Pevsner, *BoE, Sussex*, 1965.

platform, installed in 1905. The floor of black and white marble squares has three flat tomb slabs (one to Bishop George Bell) but is otherwise clear, with only the altar standing in front of the tapestry which covers the rear of the high altar.

#### ***Current use***

The Retroquire serves as an ambulatory for circulation and processional uses, and as a commemoration of St Richard in the place of his former shrine.



*The Bencker-Schirmer  
Anglo-German tapestry,  
behind the shrine area of the  
Retroquire*

#### ***Significant features/collections***

At the site of St Richard's shrine, the altar in Purbeck marble, by Robert Potter (1984) in front of the tapestry by Ursula Benker-Schirmer, woven half in Germany and half at West Dean, 1985. Above the Lady Chapel entrance, the sculpture *Christ in Judgement*, Philip Jackson, 1998.

#### ***Status***

Within the Grade I listed building.

#### ***Significance***

The Retroquire, though essentially of modest scale, is one of the great glories of the Cathedral and its most significant contribution to English medieval ecclesiastical architecture. It is an expression of a perfectly understood and carefully thought-out transition from Romanesque to the earliest Gothic, only a little later than its first introduction at Canterbury.

#### ***Issues***

The sculpture of the triforium level is significant but not well understood, especially in terms of its possible date, and would repay detailed study.

The Retroquire area contains distinguished elements but appears as rather uncoordinated, when a focus on the area of the shrine might be appropriate. Re-ordering of the Retroquire, especially the shrine area, may be sought in future development proposals.

The Benker-Schirmer tapestry does not accord well with what could be a dignified and reflective space, and might be relocated to allow a coherent treatment of the shrine area.

The Retroquire and Lady Chapel can often become overcrowded with parish and pilgrimage groups to the shrine.

**Recommendations**

Further detailed study is required, more fully to understand the sculpture of the triforium and its possible date.

An overall plan for the Retroquire/Lady Chapel area might be drawn up which seeks to concentrate on the essential historic character of the space and its identification with the shrine of St Richard, with suitable treatment of the shrine area itself and the development of appropriate lighting, furnishing and signage. Elements which compete for attention, in this and the adjacent areas, might be relocated elsewhere.

**References**

*Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).

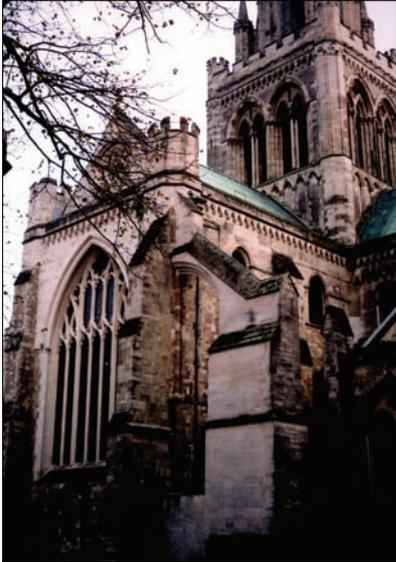
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

*Sculpture in the triforium level on the north side of the Retroquire, damaged but, unlike the other corresponding sculptures, not restored*

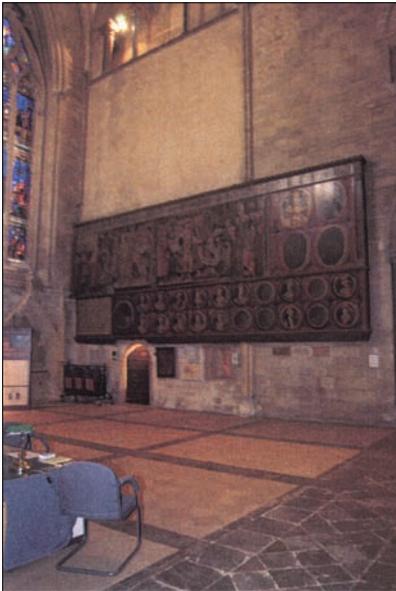




**Interior****North Transept****3.09***North Transept and Buttriss 60*

The North Transept housed the parochial altar of St Peter the Great from the 15<sup>th</sup> to the 19<sup>th</sup> century, and this has affected its development and use. The fabric is basically the plain Romanesque of the earliest Norman church, with the unmoulded arched openings to the two-storey east apsidal chapel, (though the upper one was remodelled in the 13<sup>th</sup> century) and the plain and heavy two-light openings to Nave and chancel galleries (both as rebuilt after the fall of the Tower).

The great north window was inserted in the late 14<sup>th</sup> century, when massive buttresses were also installed to support the unstable walls around the northwest corner. The clerestory levels on east and west sides were also rebuilt at this time, using Upper Greensand blocks from Ventnor. A new vestry area was created on the west side of the Transept, behind the massive detached buttress (Buttriss 60), though it was to be demolished during the earlier 19<sup>th</sup> century.<sup>87</sup> At least some of these new works were perhaps connected with the intended move of the altar of St Peter's (the sub-deanery church) from Nave to North Transept.

*Lambert Barnard's panel painting of the bishops of Chichester, formerly in the South Transept*

The Transept was again in dangerous condition and threatening collapse in the 1630s, a few years before the Civil War soldiery entered the church and did much damage, possibly including destruction of the roofs of both transepts, not repaired until the later 17<sup>th</sup> century. In 1841 the North transept and its enclosed subdeanery church were opened up to the Nave and in the 1850s the church was relocated out of the Cathedral altogether, returning the transept to full Cathedral use.

The present glass of the north window is clear.

**Current use**

Visitor circulation, though the Transept has no special role within the Cathedral.

<sup>87</sup> Between 1825, when a two-storey building in this position is depicted (BM Add. MS.36389, fol.125) and 1861, when it does not appear on Willis's plan.

### ***Significant features/collections***

*Glass:* west wall, north window by Clayton and Bell, 1886, showing *Jesus Stills the Tempest*. The great north window is clear glass.

*Monuments:* group of three bishops monuments, baroque: Guy Carleton (1683); Henry King (1669); Robert Grove (1696). Also monuments to Gustav Holst (1934) and memorial to Thomas Weelkes (d.1623, erected 1923). Against the north wall are three stone coffin lids without marks.

*Painting:* Lambert Barnard's great panel painting of bishops from St Wilfrid to Robert Sherburne, commissioned by Sherburne and formerly housed in the South Transept.

### ***Status***

Within the Grade I listed building.

### ***Significance***

Retaining parts of the fabric of the Romanesque church and deriving a considerable significance from them, though subsequently of only moderate importance within the development of the Cathedral, and possessing no elements of broader architectural significance.

The transept currently takes some additional significance from display of the Lambert Barnard panel, though it was not executed for this space.

### ***Issues***

The transept, without specific uses, is a quiet space with enough of interest in the architecture and contents to allow for thoughtful study and reflection, but the space is somewhat unfocussed.

The Barnard panel painting of Bishops of Chichester has recently been given improved lighting from the floor of the Transept. It requires careful cleaning and may in its current position need protection from handling. The North Transept is used by Chapter for occasional exhibitions.

### ***Recommendations***

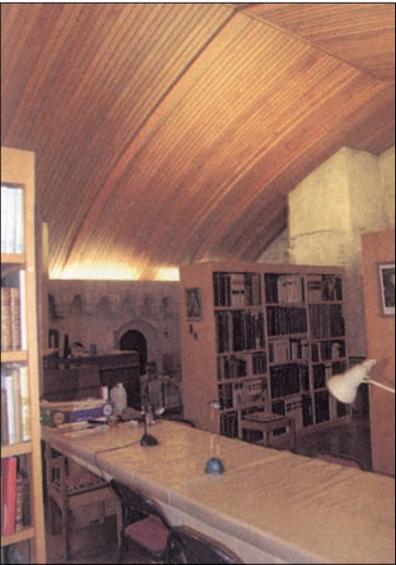
The Barnard painting should be cleaned and carefully lit (in line with Conservation Plan Policy 11.3), and be protected by some means from visitor handling or other damage.

### ***References***

*Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****Chapel of the Four Virgins****3.10****(Treasury & Library)**

*Displays in the ground-floor Treasury*



*The Cathedral Library, above the Treasury*

The Chapel and the chamber<sup>88</sup> above were formed by considerable expansion of the Norman apsidal chapel, on the east of the North Transept, which was probably two-storey from the beginning. The present structure, two bays in each direction, is divided east-west by an arcade of which the two arches, resting on a central Purbeck marble column, serve as ribs of the quadripartite vaulting. The column and capital, and some of the external window details, suggest a 13<sup>th</sup> century date for the building, but some of the vault ribs have zig-zag ornament of a late 12<sup>th</sup> century type. More work is necessary to clarify dating. The upper floor too, with lancet windows, appears to be 13<sup>th</sup> century; it is accessed by a winding stair in the southwest corner, off the North Quire Aisle. Its building enclosed the north wall of the Norman aisle with its upper windows and sculpted corbel table, the best place in the Cathedral now to see these.

The upper chamber may have been the place of the Cathedral Library before its move to the Lady Chapel c.1750,<sup>89</sup> the use revived in the present Library since 1976. In the intervening period the books had been transferred from Lady Chapel to the ground floor Chapel of the Four Virgins, the space now occupied since 1976 by the Treasury. The task of repair, conversion and furnishing with cases for display of Cathedral and diocesan church plate was grant aided by the Pilgrim Fund and the Worshipful Company of Goldsmiths.

***Current use***

Ground floor: Cathedral Treasury displays with public access. Upper chamber: Cathedral Library.

***Significant features/collections***

Two windows of the Norman chancel triforium gallery are visible, along with the corbel table of the North Quire Aisle, with sculptures of human heads and beasts.

For details of the contents of Treasury and Library see relevant sections of the Plan (above, Section 2.6.6 and 2.6.8).

<sup>88</sup> VCH Sussex, vol iii, 29.

<sup>89</sup> Ibid.

### ***Status***

Within the Grade I listed building.

### ***Significance***

The 13<sup>th</sup> century chapel is of considerable interest architecturally, as the largest of the chapels added to the original Norman plan. The possibly long association of the upper chamber with the housing of the Cathedral's library adds significance.

### ***Issues***

The precise development of the Chapel is not fully understood and would merit more work of analysis.

The Treasury displays concentrate (as was intended) only on the display of plate, most of which is diocesan rather than Cathedral.

The Library contains important and appealing evidence for the early church, especially in the sculptural corbel table, but access is not automatically afforded.

Future development proposals may identify the Chapel as an appropriate place for reservation of the Blessed Sacrament and private prayer, requiring a relocation of the Treasury.

### ***Recommendations***

Analysis of the Chapel to help establish its history of development should be included in the future agenda for investigations (Conservation Plan Policy 3.1).

Opportunities might be taken for display in the Treasury of important items from other areas of the collections, especially Library and Archives.

In identifying alternative location for the Treasury displays, thought should be given to including important material from other aspects of the collections, or to establishing a revolving exhibition programme.

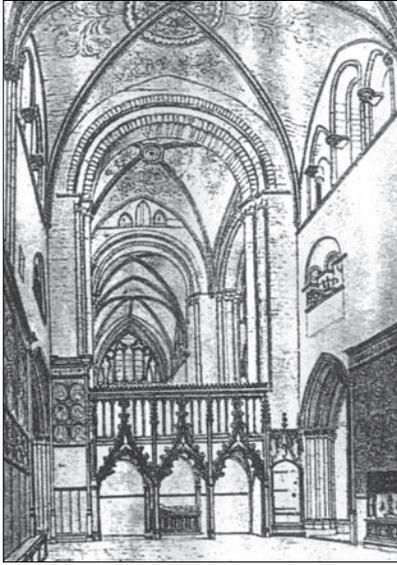
Occasional guided access might be arranged to the Library area to view the evidence for the early church and items in the collections.

### ***References***

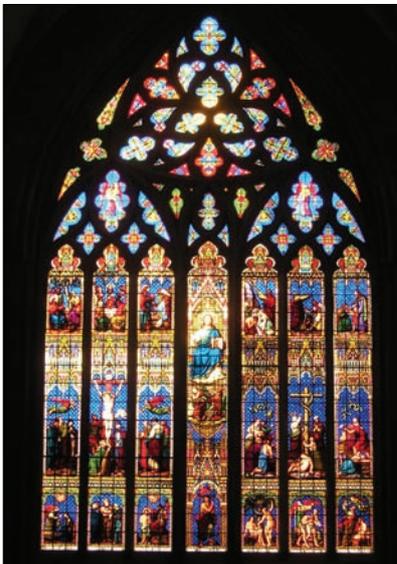
*Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.

Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****South Transept & Chapel of St Pantaleon 3.11**

*South Transept drawn by J. Buckler in 1812*



*South window of the transept, designed by Charles Parrish and made in Metz in 1870*

Like the North Transept, the South displays its origins in the early Norman church of the late 11<sup>th</sup> century. There is early masonry and round-headed arches at two levels to the eastern Chapel and chamber above (though different and more extensively moulded than those in the North Transept) and plain two-light openings to the gallery on east and west (though these latter are 1860s' reconstructions following the fall of the Tower).

In the south wall is the great south window probably inserted by Bishop Langton (1305-37), badly damaged by the Civil War soldiery in 1642 and roughly patched up with timber mullions for some considerable time. It has been restored since then more than once and little of the tracery is likely to be ancient, but the early 14<sup>th</sup> century design may well have substantially survived, with seven cinquefoiled lights, a mixture of geometrical and flowing tracery, and a spherical triangle at the head. During the 14<sup>th</sup> century and earlier the South Transept may have served as the Chapter House for the Cathedral, a function transferred to the upper floor above the present Canon's Vestry (Gaz.3.12) though the name seems to have survived for some time.

On the east side the Chapel of St Pantaleon, enlarged from its original apsidal form, apparently in the 13<sup>th</sup> century, is of two storeys, the upper approached by a spiral stair from the South Quire Aisle. Between the Chapel and the aisle at both levels is a chamber, the upper said to have served as a watching chamber<sup>90</sup>. On the west side is the door to the present Canons' Vestry (Gaz.3.12), a use which previously occupied St Pantaleon's chapel.

A principal feature of the South Transept is the screen of the Sacellum of three vaulted bays, installed by Bishop Stratford (1337-62), taken down with the Arundel Screen in 1860 and restored to its position, incorporating Stratford's tomb, in 1904-7. This necessitated transfer of the great Lambert Barnard panels of kings to the west wall of the Transept.

<sup>90</sup> VCH Sussex, 132.

### ***Current use***

Circulation space; information point and base for Cathedral guides; displays against south wall to generate support for programmes of repair and restoration of the Cathedral.

The lower chamber between aisle and St Pantaleon Chapel is a vestry room for the vergers.

### ***Significant features/collections***

Sacellum and altar tomb of Bishop Stratford, 1360s.

*Other monuments:* Tomb and recess of Bishop Langton beneath window on south wall. Within the Sacellum: floor slab and brass to Dean Burgon, by C E Kempe; wall memorial plaque to Kempe.

On the west wall, a panel with the names of those contributing to repairs to the Cathedral in 1664.

*Painting:* On the west wall, Lambert Barnard's painting for Bishop Sherburne, 1530s, of St Wilfrid founding the see of Selsey, and Henry VIII confirming Sherburne as Bishop of Chichester, with portraits of kings of England.

*Woodwork:* E of the Sacellum, a 15th century oak cupboard for relics (p. 43), with a coin slot for offerings (called by Professor Willis 'a machine').

### ***Status***

Within the Grade I listed building.

### ***Significance***

Retaining parts of the fabric of the Romanesque church and deriving considerable significance from them, the South Transept also has architectural importance as the site of major introductions (14th century great window and Sacellum) and historically through its possible identification as the 'Chapter House' of the earlier church.

The transept currently takes additional significance from the former display of both Lambert Barnard panels, and the present display of the kings alone.

The South Transept is a busy and active part of the Cathedral, especially in terms of visitors and volunteers.

### ***Issues***

Condition of Lambert Barnard painting, which needs cleaning and improved lighting.

There is some visual conflict with the highly coloured glass of the south window, and without removal this may be irreconcilable, though improved lighting for the paintings would help.

The display screens on the south wall could obscure the tomb of Bishop Langton, and it may not be the best place for them.

### **Recommendations**

The Barnard panel painting on the west wall should be cleaned, but retained in place and properly lit, with protection against visitor handling if shown to be necessary. It seems unlikely that the Barnard bishops now in the North Transept could be re-united here (though that would be desirable) but discreet labelling in due course could interpret the two together in the South Transept.

### **References**

- Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
 T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
 Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



*Lambert Barnard's painted panel in the South Transept, showing the kings of England and two episodes of Cathedral history - Caedwalla's grant to St Wilfrid of the see of Selsey and the confirmation of Robert Sherburne as bishop by Henry VIII*



**Interior****Canons' Vestry & Song School****3.12**

*Vestry and Song School from the south*

The building, filling the space between South Transept and South Porch, may have been built after the South Nave Aisle Chapels, either before or just after the translation of St Richard in 1276; more analysis is required to establish a firmer date.

There are two bays of rib-vaulting in the ground floor chamber, but each is divided irregularly, because of the length of the western wall and the intrusion into the space of the stair turret in the northwest corner, which leads to the upper chamber added in the 15<sup>th</sup> century. This upper floor replaced an earlier one, either added in Bishop Langton's time (early 14<sup>th</sup> century) or built at the same time as the lower floor.

The traditional names for the spaces are the *Sacristy*, for the lower chamber, and *Chapter House* for the upper. Current uses are Canons' Vestry (lower) and Cathedral Song School (upper). Both floors have windows to the south, the lower with two sets of 4-light windows below larger single lancets; the upper floor with two tall windows, each of 3 lights. The lower floor also has a window into the west walk of the Cloister.



*13th-century door to the Canons' Vestry from the South Transept*

The Vestry is entered from the South Transept by a doorway with two heavy oak doors, one of which at least may be 13<sup>th</sup> century.

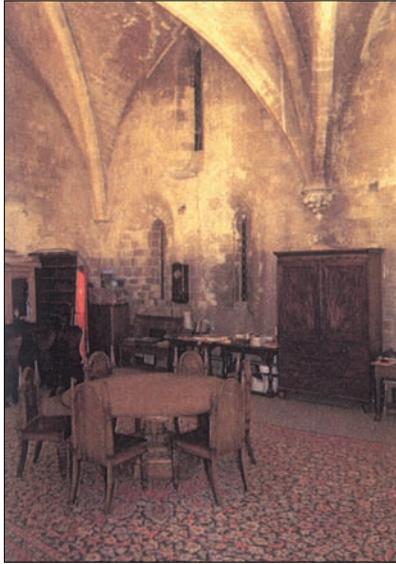
The building was re-roofed in 2001-2, with an increased roof pitch and a raised parapet. Lead replaced the former copper sheet roof covering.

***Current use***

Vestry on the ground floor with practice room for the Cathedral choristers on the upper.

***Significant features/collections***

The Song School has a Dean's canopied stall, partly 15<sup>th</sup> century date. On the walls are oil portraits of Charles II, James II, Queen Anne, William and Mary, George I and II.



*Canons' Vestry, formerly the Sacristy*

### **Status**

Within the Grade I listed building.

### **Significance**

A significant secondary addition to the building of the 13<sup>th</sup> century, further expanded with a new upper floor in the 15<sup>th</sup> century. Its history of development and use, still not fully understood, point to a considerable importance in the administrative development of Cathedral and Chapter, an importance retained with a long continuity of function by its present uses.

### **Issues**

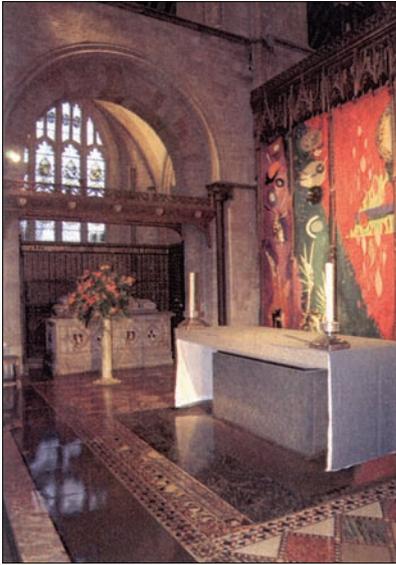
The architectural development and history of use is not yet fully understood, and further studies would be useful.

### **Recommendations**

Analysis of fabric (stonework and woodwork) within the building, together with the possibility of documentary research may elucidate the development and history of use of the building, and should form part of a research agenda for the Cathedral Conservation Plan (Policy 3.1).

### **References**

*Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****Quire, North Aisle & Chapel****3.13**

*Looking from the high altar  
into the North Quire Aisle*

The North Quire Aisle of the early Norman church, with 11<sup>th</sup> century fabric, was extended following the fire of 1187 as part of the Retrochoir, to terminate in the square ended chapel built on the north side of the Lady Chapel.

The north side (west to east) has solid Norman masonry in the first two bays against the north chapel and then three external walls with windows, the first two 4-light and 15<sup>th</sup> century, then a single lancet, late 12<sup>th</sup> or 13<sup>th</sup> century. Along the north side is a wall bench.

The south side, open to the Presbytery (with indications of early transverse arches) and Retroquire, with the arcade arches on one central and four subsidiary shafts of Purbeck Marble. The vaulting of the aisle and of St John the Baptist's Chapel at its east end is the normal quadripartite rib-vault but with varied diagonal ribs. From the late 17<sup>th</sup> century St John's Chapel was known as the Miller Vault, until recovered for general liturgical use in the 1920s.



*Chapel of St John the Baptist, with the Miller family monument and the Patrick Procktor painting behind the altar*

**Current use**

An important part of both pilgrimage and visitor circulation route (travelling away from the shrine and Retroquire).

**Significant features/collections**

The dominating feature of the space is the window by Marc Chagall, installed in 1978.

Some important monuments, including floor slabs to 14<sup>th</sup> century bishops; table tombs of Bishops Storey and Barlow; altar tomb recesses, 15<sup>th</sup>/16<sup>th</sup> century, (flanking door to the Treasury); and many wall monuments, 17<sup>th</sup>-20<sup>th</sup> century, including Bishops Otter (1840) and Wilberforce (1907).

In St John's Chapel, a painted reredos by Patrick Procktor, 1936, and the fine baroque monument to Margaret Miller and Miller family, (1701).

**Status**

Within the Grade I listed building.

**Significance**

An important part of the architectural space of the early church and the Retroquire, and taking significance from both. The survivals of the 11<sup>th</sup> century corbel table of the

aisle (now visible in the Library) are of considerable interest and significance.

### ***Issues***

The aisle and chapel are closely associated with the space and functions of the Retroquire and the South Aisle, and need to be considered with them in developing future treatment.

### ***Recommendations***

The aisle should be treated and assessed as a coherent part of the Retroquire area in terms of circulation, lighting, signage etc. in any future schemes for improving or reconfiguring use of the overall space.

### ***References***

- Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.



*Bishop Sherburne's tomb  
in its canopied recess on  
the south wall of the South  
Quire Aisle*

**Interior****Quire, South Aisle & Chapel****3.14**

*South Quire Aisle, looking east*

The South Quire Aisle of the early Norman church, with 11<sup>th</sup> century fabric, was extended following the fire of 1187 as part of the Retroquire to terminate in the square-ended chapel (dedicated to St Mary Magdalen) built on the south side of the Lady Chapel. The Norman masonry of the south wall in the westernmost four bays is interrupted by (west to east) the entrance to the stair up to the chamber above St Pantaleon's Chapel, and the 13<sup>th</sup> century doorway to the vergers' room (first bay); then a bay with a wide single-light window of late 12<sup>th</sup> century date; then two bays with large windows of five and four lights, with tracery of 17<sup>th</sup> and 20<sup>th</sup> century date; then, (having reached the late 12<sup>th</sup> century walling of the Retroquire) the door to the east walk of the Cloister, a late 14<sup>th</sup>/early 15<sup>th</sup> century insertion.

The north side is open to the Presbytery (with indications of early transverse arches) and Retroquire, with the single column with four subsidiary shafts, of Purbeck Marble.

***Current use***

Circulation and processional space, used in approaching the Retroquire and shrine areas.

***Significant features/collections***

The most significant items are the Chichester Reliefs, discovered nearby in 1829 and displayed on the south wall of the South Quire Aisle since then.

*Monuments*: floor slabs to 14<sup>th</sup> century bishops; tomb recess with effigy, of Bishop Sherburne (1536); Dean Hook's tomb chest (G.G. Scott, 1875).

Displayed below the floor of the Aisle, an area of Roman mosaic flooring, discovered in investigations in 1965.

Within the Chapel of St Mary Magdalen: painted reredos by Graham Sutherland *Noli Me Tangere* (1961) above a contemporary altar by Robert Potter; memorial plaque to Dean Walter Hussey (Alec Peever, 1986). In the north wall of the Chapel, a locker with internal colour and painted heads of figures, where the head of St Richard was kept until removed at the Reformation.



*Chapel of St Mary Magdalen, with Graham Sutherland's 'Noli Me Tangere'*

### ***Status***

Within the Grade I listed building.

### ***Significance***

An important part of the architectural space of the early church and the Retroquire, and taking significance from both. The aisle has enhanced significance from the display there of the two Chichester Reliefs, found nearby, and from the exposure of the well-preserved mosaic floor of a Roman building discovered beneath the Cathedral.

### ***Issues***

The separation of the two reliefs does not aid understanding. *The Raising of Lazarus* section shows cracking which may indicate stress, and needs to be investigated.

The Aisle and Chapel are closely associated with the space and functions of the Retroquire and North Aisle, and need to be considered with them in developing any future schemes for treatment.

### ***Recommendations***

The Aisle should be treated and assessed as a coherent part of the Retroquire area in terms of circulation, lighting, signage etc. in any future schemes for improving or reconfiguring use of the overall space.

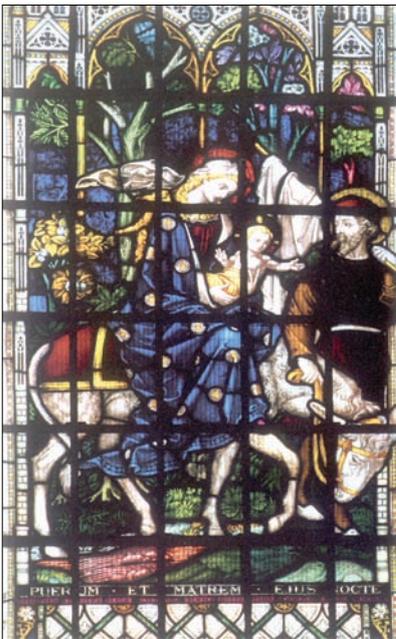
The Chichester Reliefs are displayed largely as they have been since after their discovery, though they would be better understood if displayed close together and interpreted as related elements of a possible chancel screen.

### ***References***

- Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.

**Interior****Lady Chapel****3.15**

The Lady Chapel grew from the Romanesque central apsidal chapel, enlarged, probably by Bishop Hilary in the mid-12<sup>th</sup> century, to create the surviving three western bays, and further augmented by Bishop Gilbert de St. Leofardo, who added two bays in the late 13<sup>th</sup> century to convert the building into the basic form of the present Lady Chapel. The two westernmost bays still have their later 12<sup>th</sup>-century quadripartite vaults, the earliest in the Cathedral, and some early capitals beneath them, but Bishop Gilbert's work covered the eastern three with a tierceron vault and put in large new Decorated windows, connected by an internal string course. The Royal Chaplains of Mortimer's Chantry served an altar here in the 15<sup>th</sup> century.



*'The Flight into Egypt' from the series of windows depicting the Life of Our Lady in the Lady Chapel by Clayton and Bell*

By the mid-18<sup>th</sup> century the Chapel was partly ruinous and was granted to the Duke of Richmond as a family vault; building of the vault raised the floor level and the lower parts of the windows were blocked. The room above the vaults was divided and partly given over to the Cathedral Library, which remained here until the 1860s when the chapel was completely restored with its former floor level and returned to liturgical uses.

**Current use**

Continues to serve as the Lady Chapel of the Cathedral.

**Significant features/collections**

There are remaining portions of painted and incised roundels on north and south walls of the Chapel, probably early 14<sup>th</sup> century, remnants of an extensive scheme. In addition there are areas of medieval and later graffiti with figural, heraldic, votive and other inscriptions, much the largest concentration in the Cathedral.<sup>91</sup> There are also traces of wall painting on the walls of the western bays.

The glass of the windows is by Clayton and Bell (1870s-80s), with scenes from *The Life of the Virgin*.

The 2nd bay of the vault from the west carries the only remaining substantial fragment of the formerly extensive scheme by Lambert Barnard, 1530s, with tendrils and vine-

<sup>91</sup> Doris Jones-Baker, *Medieval and Post-medieval Drawings and Verbal Inscriptions, largely in the Lady Chapel*, Report to the Dean and Chapter, 2005.

scroll and the Wykeham motto 'Manners Makyth Man'. Some of the vault ribs and bosses also retain traces of colour.

The Victorian gates to the Lady Chapel incorporate portions of a late 13<sup>th</sup> century ironwork screen, with reticulated and collared quatrefoils, perhaps from around St Richard's shrine.

The north wall has a monument to Bishop Thomas Bickley (d.1596), with other wall and floor monuments.

### ***Status***

Within the Grade I listed building.

### ***Significance***

Architecturally of considerable interest, from the early enlargement (before the 1187 fire) of an original radiating chapel and its development as the later Lady Chapel; the western bays have the earliest quadripartite rib-vaults in the Cathedral. The fully developed chapel is of moderate significance, though its low profile works against the success both of the architectural space and of the windows inserted in the late 13<sup>th</sup>/early 14<sup>th</sup> century.

Significance and interest are enhanced by the remains of historic graffiti and the only surviving bay of Lambert Barnard's once extensive scheme for the vaults.

### ***Issues***

Heating systems had caused intrusive staining of the walls prior to cleaning in 2005-6, and will require some protection measures in the future.

The Lady Chapel can become busy, and there is a need to redefine its uses; it may not be the best location for private prayer or for reserving the Blessed Sacrament.

### ***Recommendations***

The future arrangements and uses of Retroquire and Lady Chapel should be considered together in future planning. There could be advantage in removing the gates to the Chapel and using the two spaces jointly when visiting groups or congregations are numerous.

All evidence for historic graffiti and early decorative schemes in the Lady Chapel should be carefully protected.

Careful protection should also be accorded to the remaining section of Lambert Barnard's painted scheme on the vault.

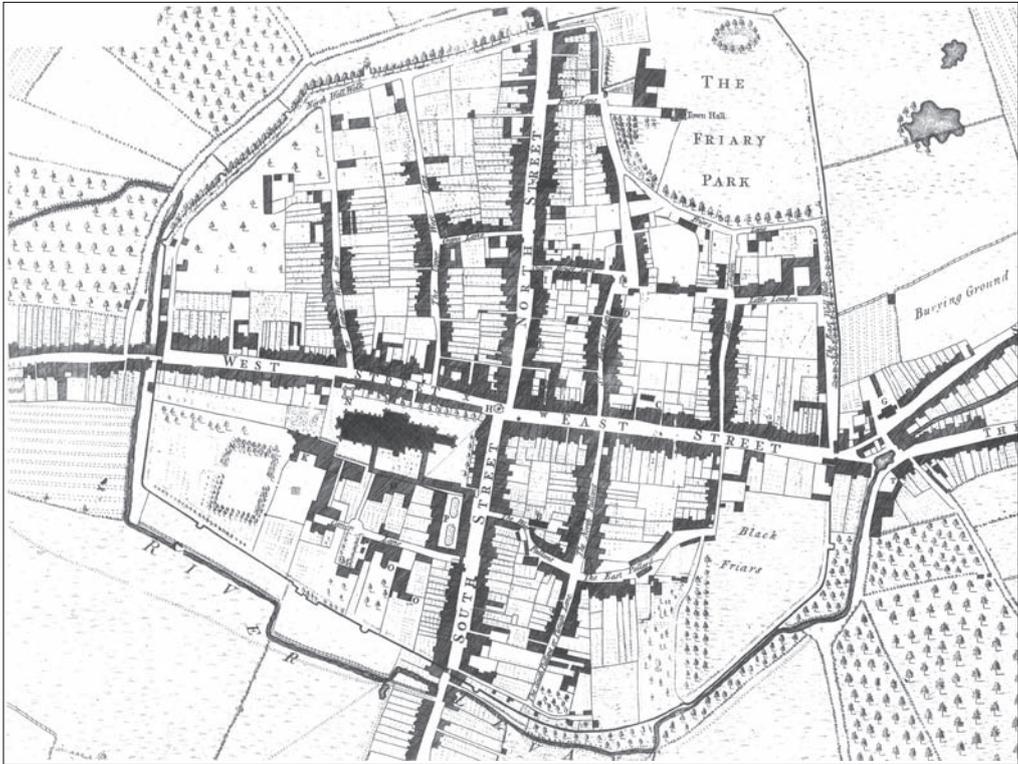
**References**

- Victoria County History, Sussex*, vol. 3, (1935, repr. 1973).  
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*.  
Nairn and Pevsner, *Buildings of England, Sussex*, 1965.  
Doris Jones-Baker, *The Chichester Cathedral Graffiti, Medieval and Post-medieval Drawings and Verbal Inscriptions, largely in the Lady Chapel*, Report to Chapter, 2005.





*The north side of the Cathedral, looking along the line of West Street towards the Bell Tower*



*William Gardner's map of Chichester, 1769*

**Precinct****Cathedral Green & Southwest Lawn 4.01**

*Cathedral Green east of the Cathedral*

Constrained from the beginning by the city walls and main West and South Streets of the Roman town, the giving over of the large area on the west to the Bishop's Palace and Park left only a limited space for the Precinct (see Gaz. 1.03). Building from the 12<sup>th</sup> century onwards of houses for the Cathedral dignitaries and canons, the Vicars' Close and various chantries, and the laying out of the cloister from the late 14<sup>th</sup> century, meant that only a restricted area of open space remained around the Cathedral church.<sup>92</sup>

The present area of the Cathedral Green on the north and northeast of the Cathedral was from early times reserved as a cemetery area, and made even more confined than now by the Close Wall built to separate it from the buildings along West and South streets. Some of these had even begun to encroach inside the Close Wall, before 19<sup>th</sup> century demolitions began to clear away the wall, gates and houses. Paradise Gate close to the Cross was taken down in 1829, and the houses along West Street (shown for example on Gardner's map of 1769, opposite) were cleared between 1845 and 1852, allowing for the first time a close, unencumbered view from the town centre to the Cathedral and 15<sup>th</sup>-century Bell Tower. Wrought iron railings were installed but removed in 1933.

The area north of the Cathedral was extensively used for burials over a long period and had risen considerably in height. Considerations of drainage led in the early 1970s to the removal of all gravestones and the lowering of the ground by about one metre. Some gravestones were replaced in the 1970s as ornamentation and a reminder that the Green was hallowed ground.

The pavement between the roadway and boundary wall, with seats and raised flowerbeds, is owned by the Cathedral, though leased by the highway authority, West Sussex County Council.

***Current use***

Public access and circulation. Cathedral Green on the north and eastern sides of the Cathedral, along with the

<sup>92</sup> *Victoria County History, Sussex, Vol. 3, 146-7.*

southwestern lawn provide 24-hour public pedestrian access with routes into the cloister during daylight hours, and are important parts of the town-centre pedestrian network. Cathedral Green is used by local people as a place to sit, each lunch, and for the young to congregate.

### ***Status***

Owned by the Dean and Chapter and constituting the curtilage of the Grade I, II\* and II listed buildings within the extensive Chichester Conservation Area.<sup>93</sup>

### ***Significance***

The open green area facing West Street links the Cathedral with the city centre and is of high significance in visual and townscape terms, though somewhat featureless since clearance of the gravestones during the 1970s. Public access into the space around the Cathedral links it firmly into the daily life of the City.

The setting of the Cathedral and its relationship to the city might be enhanced by well-considered enclosure of Cathedral Green, creating an inviting space while not diminishing the positive value perceived in having a completely open aspect.

### ***Issues***

Reduction of ground levels and removal of gravestones in the early 1970s have resulted in loss of character to the areas north and east of the Cathedral. Public access to the area brings with it daily problems of litter, poor behaviour and occasional acts of vandalism, creating questions of security. There is a particular problem around the south side of the Lady Chapel, where young people congregate and can be preyed upon by drug dealers. Although the Cathedral authorities are keen to maintain an open and welcoming attitude towards the city and visitors, the upkeep of the area with the maintenance of lawns, pathways and planting is a burden on resources. The maintenance of trees is a further responsibility, with some trees past maturity and in poor condition.

### ***Recommendations***

Trees in the precinct are routinely assessed for condition, but a long-term programme of management and replanting

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93 Chichester Conservation Area Character Appraisal, Chichester District Council, 2005.

should be developed, in association with CDC because of the Conservation Area designation. This is particularly important in view of the contribution which planting could make to introducing form and variety into the space, but it would need to be done with clear mechanisms to ensure protection of below-ground features.

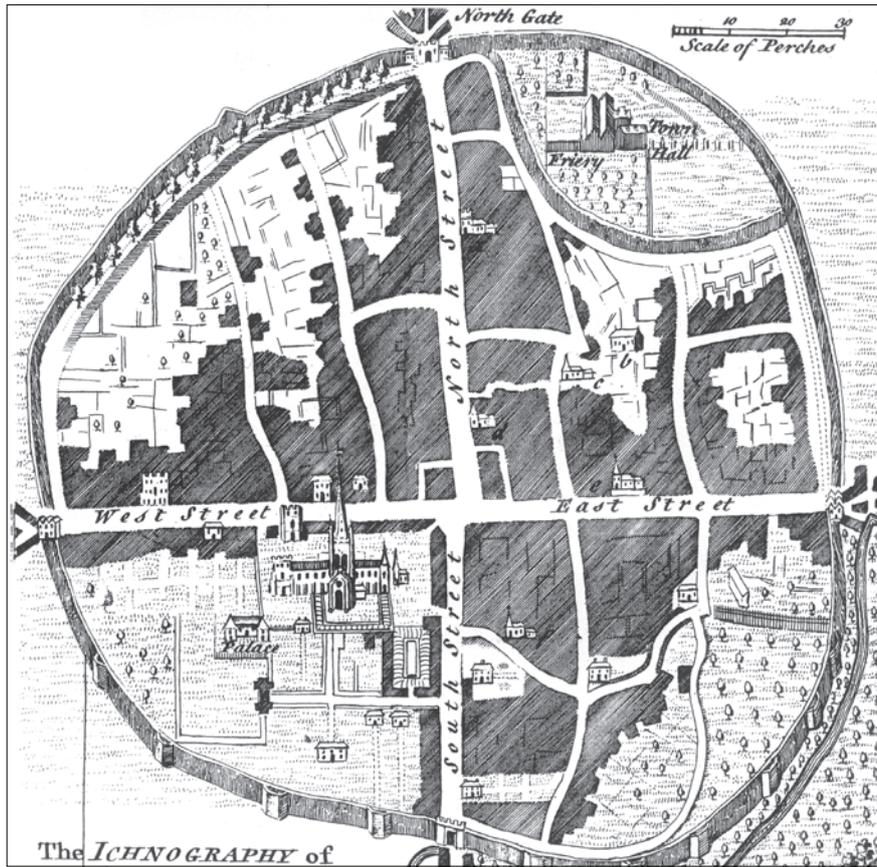
Measures to control litter, discourage anti-social behaviour and prevent vandalism are regularly reviewed with specialist and police advice. While Chapter's policy of welcome and openness to all should be maintained as far as possible, consideration may have to be given to the re-introduction of railings and gates to improve security and protect the fabric of the Cathedral and Close properties from wilful damage. There could be value in reconsidering the question of railings around the area, providing a degree of security and with benefit to the visual and spatial quality of the Cathedral's setting.

### ***References***

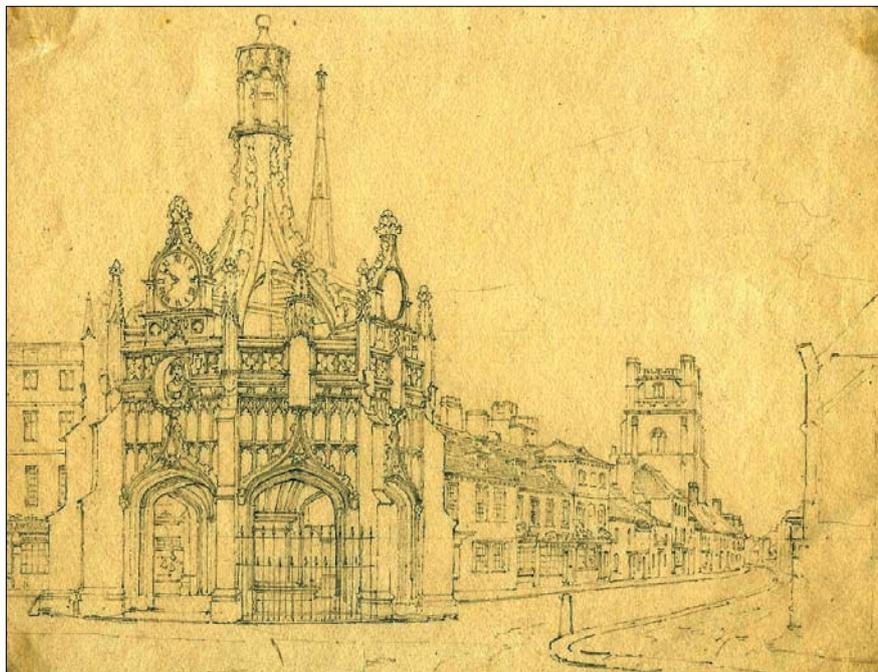
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.  
*Victoria County History, Sussex*, vol.3, 1935 (repr.1973).

*The Southwestern lawn,  
looking west towards the  
Bishop's Palace*

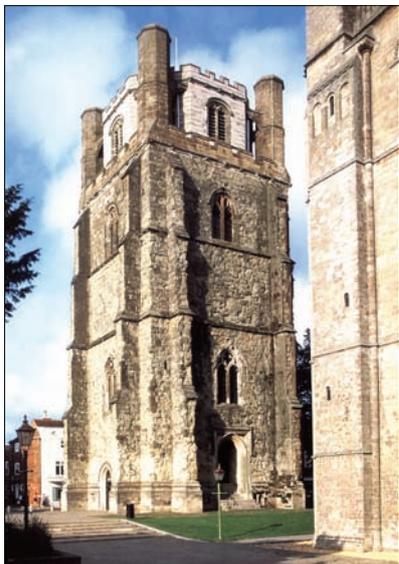




*Emanuel Bowen's map of Chichester, 1749*



*Market Cross, Bell Tower and houses in West Street, early 19th-century drawing before removal of the houses in the 1840s-50s*

**Precinct****Bell Tower****4.02**

*Bell Tower, from the southwest*

The Bell Tower, known earlier as Raymond's or Rayman's Tower, was built in the late 14<sup>th</sup> /early 15<sup>th</sup> century in early Perpendicular style, perhaps to take over the belfry function from the Cathedral's central tower because of fears for its stability after the building of the spire. It was constructed of large ashlar blocks of Upper Greensand, probably from the Ventnor area of the Isle of Wight, with setback buttresses.

When the Tower was built there were already houses close on the east and north sides, and the first stage is plain on these sides, with traceried windows only on the west and south, and then again on all sides at the third stage. Internally there is a vaulted basement, (with access now down steps from the west) with a door also on the south side, up steps to a first floor with internal access to the stair turret at the southwest corner. The stair led to a second floor (now removed, with the doorway from the stair blocked) and leads on up to the ringing chamber with its traceried windows, and beyond this into the bell chamber within the lantern. This latter is set on squinch arches and is octagonal in plan, with turrets at each corner of the tower and a parapet, now battlemented but formerly with open tracery until reconstruction in the early 1970s.

The Upper Greensand has proved very vulnerable to weathering and decay, especially on the south and west sides, and was extensively replaced, mainly on the buttresses, in 1902-8, using West Hoathly stone. The octagonal bell-chamber lantern was completely refaced in the 1960/70s in Purbeck stone from Worth Matravers.

***Current use***

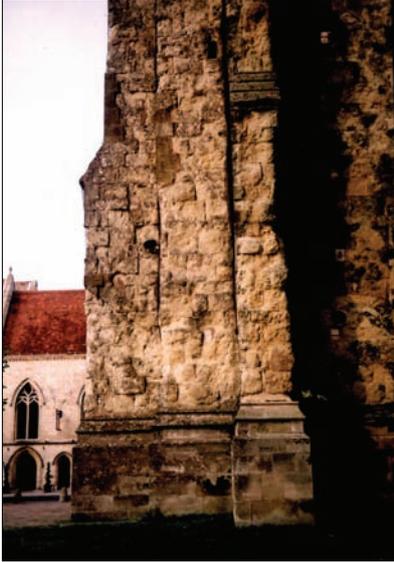
The tower remains in active use as the Cathedral Bell Tower. The basement was used until 2005-6 as the Cathedral Shop and the floor above remains in use for storage.

***Status***

Listed Grade I within the Chichester Conservation Area. In the ownership of the Dean and Chapter.

### ***Significance***

Unique as the only remaining detached bell tower of an English cathedral, sole representative of a once relatively common class of monument.



*Decayed stonework on the southwest corner and buttresses of the Bell Tower*

### ***Issues***

There is a pressing need to repair the tower, and to associate it with beneficial re-use in order to guarantee a sustainable long term future.

Any scheme of repair and adaptation will need to be based on thorough understanding of the historical development and current condition of the Grade I building, and further detailed studies and investigations, external and internal, are needed in order to achieve this.

An approach to repair is needed which restores structural and surface stability to the stonework and re-establishes its weathering capacities, while retaining the maximum of significant fabric, historic character and the legibility of the tower's design. The balance between these will not be easy to achieve, and will need to be pragmatic, practical and economic, with consultation of a range of views.

### ***Recommendations***

A programme of thorough investigation of the fabric of the building (externally and internally, involving both stonework and woodwork) should be undertaken to elucidate historical development and establish condition and repair needs. The approach to understanding and repair outlined in the Nicholas Durnan Report (2003), accepted by Chapter, constitutes a good basis for the necessary discussions and resolution of the issues.

At the same time, appropriate future uses need to be agreed to provide a sustainable future for the building and serve to protect historic fabric and character.

Proposals for repair and re-use will need to be carefully assessed, making sure that impacts are minimised during the process of change, and that a proper balance is achieved between the value of adaptive re-use and the benefits gained in long-term care of the building.

(See Policy 6.3 and Section 4.4.3.)

### ***References***

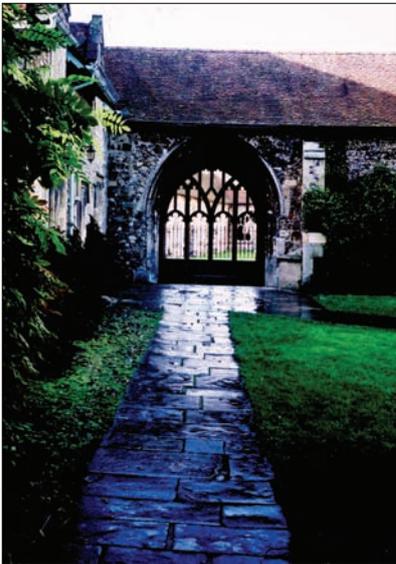
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

N. Durnan, *Chichester Cathedral: the Bell Tower; conservator's report with recommendations for the repair and conservation of exterior stonework* (2003).

**Precinct****Cloister & Paradise****4.03**

*Paradise and the southeast corner of the Cloister, before removal of the gravestones in the 1960s*



*Looking across the eastern walk of the Cloister from Cathedral Green*

The Cloister at Chichester, (Figure 6) built in stages from the late 14<sup>th</sup> century, is unique among English cathedrals in its plan, being built around the South Transept rather than between Transept and Nave. In essence it was not required or designed to be a conventional cloister but as a series of walkways connecting buildings of the Precinct with each other and with the Cathedral church.<sup>94</sup> The earliest alley was on the east, connecting Vicars' Close with the east end of the church, followed by the south alley connecting the existing buildings of the Royal Chantry, Wiccamaical Prebendaries and Treasurer's House, before turning north towards St Richard's Porch into the nave of the church. The three alleys differ as to roof forms and buttressing, though all have the same large Perpendicular windows with internal benches. The east alley has a fine, almost semi-circular roof of oak members with a central purlin, the south and west roofs have no purlin and the vaults are more four-centred. The roofs are covered with plain clay tiles.

The northern section of the east range of the cloister is glazed in and separated from the rest of the cloister with a modern glazed screen; it is occasionally used for social events.

While the cloister may have grown to some degree piecemeal, there is a suggestion that it could have functioned as a processional route connected with the celebration of St Richard.<sup>95</sup> Its irregular form may owe much to the pre-existing pattern of lanes within the Precinct (see Gaz. 1.03, Cathedral Precinct).

The irregular space enclosed by the Cloister<sup>96</sup> was the Paradise, used from early times as a special place of burial and especially so again in the 18<sup>th</sup> and 19<sup>th</sup> centuries, with vaults below the cloister walks and monuments added to the walls.

<sup>94</sup> T. Tatton Brown, in Mary Hobbs (ed.), 1994, 243.

<sup>95</sup> See note on page 30.

<sup>96</sup> See Victoria County History (VCH, Sussex, Vol 3, 1935 reprinted 1973) for development of the cloister. The VCH, p. 146 suggests that the irregular plan shape may be due to the fact that the south alley (and the earlier lane whose line it preserved) is laid out parallel to the Roman street line of West Street, rather than to the 11th century Cathedral.

### ***Current use***

An important space for circulation and connections between the parts of the Cathedral and Precinct, both for Cathedral staff and for the general public. Paradise is used for the burial of ashes but also occasionally serves as a venue for drama, sculpture exhibitions and other events.

### ***Significant features/collections***

Floor and wall monuments throughout the cloister.

### ***Status***

Listed together with the Cathedral church as Grade A (Grade I) within the Chichester Conservation Area. In the ownership of the Dean and Chapter.

### ***Significance***

The Cloister at Chichester is unique in its plan and relationship to the Cathedral church, deriving from its historical development in the 14<sup>th</sup> and 15<sup>th</sup> centuries as a series of walkways rather than a conventional planned monastic provision. It has a particular significance for Chichester in possibly having served as a processional route associated with the cult of St Richard.

### ***Issues***

Like the Cathedral Green, public access brings with it occasional problems of litter and poor behaviour and creates problems of security. Against this the Cathedral authorities are keen to maintain an open and welcoming attitude towards the city and visitors.

The east walk of the Cloister is under-used.

The access to the temporary works compound in Paradise has proved most useful and a permanent access in this location would be of considerable benefit to the functioning of the Cathedral.

### ***Recommendations***

Measures currently in hand to control litter and discourage anti-social behaviour in the Cloister will need to be continuously reviewed with specialist and police advice as part of a larger consideration of the Precinct in general.

The provision of a second access gate to Paradise is considered essential for the continued holding of events there, and a proposal sympathetic to the existing structure might be developed in due course through a process of heritage impact assessment.



*Eastern Cloister Walk, looking towards the Cathedral*

The east walk of the Cloister might be considered for controlled public access when circumstances allow, and possibly used for some of the graphic (rather than object-based) displays for which space may be sought.

**References**

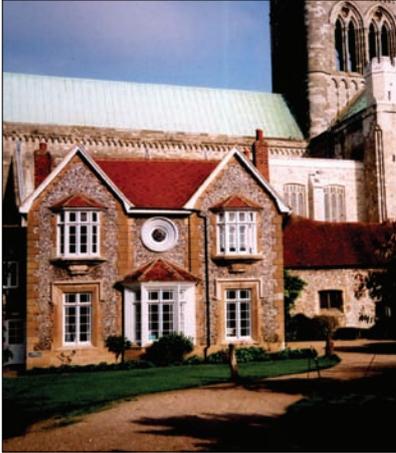
T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).



*South Cloister Walk*



**Precinct****Treasurer's House****4.04**

*Treasurer's House from the south*

The medieval Treasurer's House, ruinous since its partial destruction in the Civil War, was very largely rebuilt in the late 1680s. It occupied almost the whole of the north end of the site against the cloister (parts of the medieval house had to be demolished to allow building of the cloister) and a view of 1821 shows the building with various gables, chimneys and casement windows. It was itself taken down and replaced in 1834-5 by the present, much smaller building, in Tudor Gothic style, designed by Canon H.M. Wagner as a miniature replica of his new vicarage at Brighton. It is of two storeys with two gables and slate roof, flint faced with stone dressings and a decorative round window at the centre.

Portions of the earlier house remain in the eastern wall against St Richard's Walk (one open and two blocked windows) and the north wall against the Cloister walk (reset window and blocked doorway). There is a cylindrical buttress introduced at the southwest corner of the cloister in 1875-87 when remains of an undercroft were found, but not exposed.

The Treasurer's House has a garden on its south side with lawns, mulberry trees and an extensive area of car-parking, enclosed within listed garden walls (Grade II) of red brick and flint.

***Current use***

The ground floor is used as its centre and workroom by the Cathedral Education Service; the first floor rooms are in use by the Prebendal School.

***Status***

Listed Grade II, within the Chichester Conservation Area. In the ownership of the Dean and Chapter. The garden walls are separately listed at Grade II.

***Significance***

The present building of the 1830s is one of the more recent in the precinct while commemorating an ancient use on the same site. It is a small but interesting building in an attractive style, associated with Canon Wagner's larger designed house at Brighton, and has a local significance from this.

### ***Issues***

The Cathedral Education Service, based in the house, has a need for additional space.

Parking within the garden area is intrusive, and better provision with adequate screening and concealed surfacing might be sought.

### ***Recommendations***

Advantage might be taken of any opportunities to meet the needs of the Education Service through expansion within the Treasurer's House.

Well-screened areas within the north-east corner of the site might be considered for small scale new building if required to meet pressing needs, subject to an archaeological assessment and full mitigation.

The visible evidence for the earlier Treasurer's House should be carefully protected and left accessible to examination.

### ***References***

Tim Tatton-Brown and Richard Meynell, 'The Houses in the Close at Chichester Cathedral', *Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

*The Cathedral from  
Treasurer's House garden*



**Precinct****House of the Wiccamil Prebendaries 4.05**

*House of Wiccamil Prebendaries from the garden of Treasurer's House*

The Wiccamil Prebends were established by Bishop Sherburne in 1523 and the four prebendaries installed in an existing early 14<sup>th</sup> century house, of which the surviving north wall, with a blocked doorway and two windows, can be seen in the south Cloister alley. Below the north range is an irregularly vaulted undercroft or cellar, with another contemporary cellar to the southeast; the overall plan was probably a hall with undercroft making up the north range, with projections at each end towards the south. The building was extensively remodelled in the post-medieval period and again in the 18<sup>th</sup> century, though recent works (2005-6) to extend visitor shop and refreshment services has opened up the ground floor space and uncovered a large fine stone-built fireplace, for which the chimneystack has always been visible on the Cloister walk side.



*Chimneystack to the great fireplace of the Prebendaries, from the south Cloister walk*

Part of the 18<sup>th</sup> century work included the building of a new house in red brick with sash windows on the east side of St Richard's Walk (now No.2), south of the west end of the Prebendaries' house.

To the east of the 14<sup>th</sup> century range, what appears to have been a garden area separated the Prebendaries' houses from the Royal Chantry. The area was infilled with building, in soft limestone over the flint garden wall, with 17<sup>th</sup> century timber framing on the south in the upper storey, and further 19<sup>th</sup> century extensions towards the existing garden. The buildings here were eventually, in 1977, converted as the Bell Rooms into a refreshment area, meetings room and other public and visitor services, and they remain as part of the expanded services area.

At the rear of the gardens is no. 6 Canon Lane, an early 16<sup>th</sup> century outbuilding of flint and brick with a crow-stepped gable on the north, and part of the upper east side is of 17<sup>th</sup> century timber frame with brick nogging. The south side has been modernised, with replacement doors and windows.

**Current use**

Visitor services: refreshments, Cathedral shop and lavatories.

### ***Significant features***

Undercroft; fireplace on north wall of hall.

### ***Status***

The House of Wiccamaical Prebendaries (1 St Richard's Walk) is listed Grade II, as is the adjoining 18<sup>th</sup> century No 2 St Richard's Walk, the garden walls of No. 2, and the building (formerly garage) at No.6 Canon Lane, all within the Chichester Conservation Area and in the ownership of the Dean and Chapter.

### ***Significance***

A building of considerable significance in the historical development of the Cathedral, representing an ancient chantry of the foundation. Its undercroft and the extent of the hall made clearer by recent works (2005-6) underline its importance and make them better amenable to public understanding.

### ***Issues***

Use of the building to house the expanded visitor services of the Cathedral (shop, restaurant, lavatories) bring the public into the building but could risk obscuring the opportunities for understanding original functions and layout.

There will be an expectation of maximising income from the catering/shop operation.

### ***Recommendations***

Internal arrangements for the shop/restaurant operation should respect the historic spaces occupied, and not reduce the opportunity to view important detail. A degree of interpretation of the building and its historic functions might be introduced.

### ***References***

Tim Tatton-Brown and Richard Meynell, 'The Houses in the Close at Chichester Cathedral', *Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

**Precinct****Royal Chantry****4.06**

*Arms of Henry VII, above figures of Our Lady and kneeling donors; over the door to the Royal Chantry*

The House of the Royal Chaplains of Mortimer's Chantry lies off the south alley of the Cloister and was, like that of the Wiccamaical Prebendaries to its west, originally a hall aligned east-west over a vaulted undercroft. The undercroft was built in the 13<sup>th</sup> century and the three small windows which lit it are visible, blocked, in the wall to the Cloister, along with a tall lancet which lit the hall above. There is also a blocked round window in the west wall of the building, which must also have lit the hall. A second storey was added to the building in the 19<sup>th</sup> century, mutilating the earlier gable and destroying the roof. The wing running away to the southeast, which appears later, may also have been in origin medieval but now seems to contain only fabric of the 18<sup>th</sup> century or later.

The Chantry was set up in 1413 for the parents of Henry V and for a kinsman Nicholas Mortimer, and this was to be the house for the two chantry priests. Later in the 15<sup>th</sup> century a fine doorway was inserted in the north wall, with above it the arms of Henry VII, supported by a dragon and greyhound, along with a relief panel of Our Lady with kneeling figures each side, all now defaced. The present doorway is a replica, the original being in the rear garden, on Canon Lane.<sup>97</sup>



*The early doorway to the Royal Chantry from the Cloister, now set up on Canon Lane*

**Current use**

Cathedral administrative offices.

**Status**

Listed Grade I, within the Chichester Conservation Area and in the ownership of the Dean and Chapter.

**Significance**

A second building of the Cloister which is of considerable significance in the historical development of the Cathedral as an ancient chantry house of the foundation.

**Significant features/collections**

Undercroft; round cinquefoil window in former west gable; sculpted arms above doorway.

<sup>97</sup> Nairn and Pevsner, *Buildings of England: Sussex*, 1965, 163.

### ***Issues***

Regular access to the public is prevented through the building's administrative uses.

### ***Recommendations***

Occasional guided access to small groups might be organised from time to time.

### ***References***

Tim Tatton-Brown and Richard Meynell, 'The Houses in the Close at Chichester Cathedral', *Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

*The 18th- and early 19th-century additions to the Royal Chantry, from the Wiccarnical Prebendaries' garden*



**Precinct****1 and 2 St Faith's****4.07**

*Number 1 St Faith's, converted from part of the former St Faith's Chapel*

**Description**

The chapel of St Faith<sup>98</sup> is first mentioned in 1291, though the surviving portions are early 13<sup>th</sup> century in date. Its rectangular plan south of the Lady Chapel was cut into when the east alley of the Cloister was constructed in the early 15<sup>th</sup> century, with big four-centred arches to support the upper portions and gable end, and with a new dividing timber partition and doorway. It may then have served as a chapel for the Vicars Choral, but at the Reformation the western parts were converted into a small house (No. 1 St Faith's) and the eastern end was left roofless as an open yard. Beyond it on the east another small house was built in the early 18<sup>th</sup> century, up against the Vicars' Hall, with red and grey brickwork (now No. 2 St Faith's).

In the 15<sup>th</sup> century a covered passage (the Dark Cloister) was built along the south side of St Faith's Chapel, connecting the small cloister of the Vicar's Choral with the larger new Cloister walks. This remains, without roof since the early 19<sup>th</sup> century though the corbels of the former roof remain visible.



*Number 2 St Faith's, built beyond the roofless remnant of St Faith's Chapel*

**Current use**

In domestic occupation. Temporary use in 2006 as alternative tearooms while services in the Wiccamical Prebendaries were being extended.

**Status**

Both elements are listed Grade II, within the Chichester Conservation Area. In the ownership of the Dean and Chapter.

**Significance**

The building has considerable archaeological significance as a remaining feature of the pre-Cloister arrangements south of the Cathedral, and subsequently as a chapel possibly serving the Vicars Choral on the east. It is important also topographically in shaping the ancient route through Vicars' Close and into the Cloister.

<sup>98</sup> VCH, Sussex, Vol.3, 1935 reprinted 1973, 153.

### ***Issues***

Use of 2 St Faith's as a temporary tearooms during extension works in the Wiccamaical Prebendaries in 2005-6 brought a welcome public focus to this corner of the Cathedral Green. It would be useful if this could be continued by some means consistent with the need to generate rental income from Precinct properties.

### ***Recommendations***

St Faith's Chapel should be better understood, and interpreted in future schemes of presentation.

### ***References***

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.  
*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

*Timber partition and doorway, built when the creation of the eastern Cloister range removed this end of St Faith's Chapel*



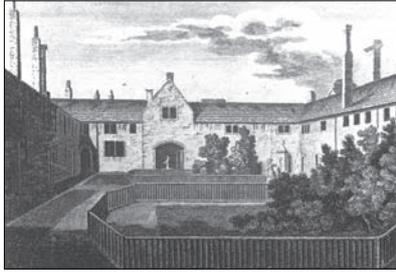
**Precinct****Vicars' Hall & Close****4.08***West side of Vicars' Close*

The Vicars' Close at Chichester was established at the very end of the 14<sup>th</sup> century on the pattern of Lincoln and Wells cathedrals in order to house adequately the twenty eight or so vicars choral who sang the daily services. In 1397 a new hall was begun, built over the existing 12<sup>th</sup> -century vaulted undercroft of the gildhall which previously occupied the site, creating a separate parlour at the east end and a three-bay crown post roof with wind braces for the open hall, which still survives. Also surviving are the wall pulpit and the fine south doorway, with a wash basin opposite, from which stairs descended to a small enclosed court.

The hall was completed by 1403, when ranges of houses were being built down each side of the cloister, with return ranges and a gateway (called the Chaingate) on the south. Enough survives of the different elements of the dwellings to indicate that there was a total of 28 separate units, each with a front door and traceried two-light window, a ground floor chamber, a stair up to a sleeping chamber and probably a fireplace and garderobe on the back wall. At the back of each was a small yard. External walls were of masonry, internal walls were framed partitions. It seems clear there was a continuous timber walkway all the way around the courtyard, removed in 1736.

*Surviving doorway and window of one of the early 15th-century houses in Vicars' Close*

As the numbers of vicars choral reduced (to only four in 1536), units were amalgamated (the twelve on the west side into four larger houses) or leased out. Eventually in 1825 the houses on the east side had new fronts incorporating shops built behind them onto South Street, and effectively turned their backs on the cloister, with the building of a high wall. The four houses on the west of Vicars' Close are mostly as remodelled in the 18<sup>th</sup> century, with 18<sup>th</sup> century doors and windows, though with three windows and two blocked doorways of the 15<sup>th</sup> century still visible. The fronts are plastered and all have red tiled roofs. Internally there are sections of the 15<sup>th</sup> century king-post roof remaining and of a wattle-and-daub infilled partition. Part of a wall painting survives on a partitioned roof truss in No. 3, a red roundel on a white background.



*Vicars' Close in 1783, before the eastern side was turned towards South Street and the dividing wall was built*

The gateway range on the south as built had two larger dwelling units to each side of the gateway. The two on the west, along with the room over the gateway, were demolished in 1831, leaving the two on the right to survive, attached to Canon Gate.

### ***Current use***

The Vicar's Hall has been restored as a meeting room available for hire. The undercroft beneath, with the other, barrel-vaulted spaces at this lower level, are let as a restaurant entered from South Street (where the building has an 18<sup>th</sup> century brick frontage).

Of the four larger houses formed on the western side of Vicars' Close, three are let or occupied by Cathedral staff; the fourth has been sold on a long leasehold. The units in the eastern side of the close (Nos. 14 to 23 South Street) remain in the ownership of the Dean and Chapter and are commercially let as shops and/or flats.



*The Vicars' Hall, looking east*

### ***Status***

Vicars' Hall and Crypt are listed Grade I.

Numbers 1-4 on the west side of Vicars Close are listed Grade II\*

Houses/shops in South Street are listed Grade II (nos. 14-16) or II\* (Nos 17 to 23).

All are within the Chichester Conservation Area, and in the ownership of the Dean and Chapter (with the exception of No I Vicars' Close, leasehold sold).

### ***Significance***

The buildings of Vicars' Hall and Close are of exceptional interest and significance archaeologically as the remaining sections of the 15<sup>th</sup> century arrangement, though architecturally they are very much less complete than the corresponding closes at e.g Wells or Lincoln.

### ***Significant features***

Hall: undercroft and barrel vaults beneath hall and kitchen; crown-post roof to hall; wash basin and former doorway opposite; opening off hall (pulpit or relic space).

Close: remains of one- and two-light windows with ground floor doorways in west range; base of octagonal chimneystack; sections of king-post roof with wattle-and-daub infilled partition; section of wall painting.

**Issues**

Recent work has shown considerable potential for surviving features, with the possibility of further discoveries.

Maintaining of appropriate standards of work in shops/flats on South Street is potentially complex with a multiplicity of tenancies.

There are pressures to ensure commercial levels of income from the shops, and a requirement to ensure good income also from letting of the Hall.

**Recommendations**

A careful approach to all future works will be needed in view of the possible survival of concealed early features.

Overall and in detail the significant fabric of Vicars' Close should be carefully protected, and its significance made accessible wherever possible in future schemes of work.

Any proposals for physical change should be carefully assessed in order to reduce the risk to historic fabric and character (see Section 4.4.3).

All detailed survivals of former arrangement to be carefully protected, and the opportunities identified for discovery of further examples.

**References**

Richard Meynell, 'Vicar's Close' *Chichester Cathedral Journal*, 2000.

'Tudor Wall Painting found behind a Kitchen Sink at Vicars' Close, Chichester' in *Chichester Cathedral Journal*, 1999.

T. Tatton-Brown, 'The Vicar's Close and Canon Gate', *Chichester Cathedral Journal*, 1991

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

T. Tatton-Brown, 'Recent Investigations in the Vicars' Close at Chichester' in Richard Hall and David Stocker, *Vicars Choral at English Cathedrals; Cantate Domino*, 2005.



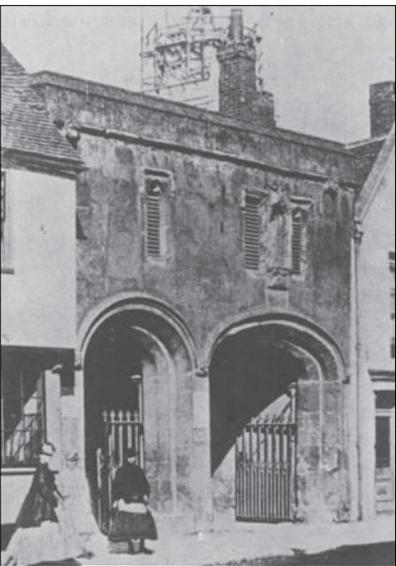
**Precinct****Canon Gate & Lane****4.09***Canon Gate from South Street*

The gateway into the Cathedral Precinct from South Street has a double entrance, for vehicles and pedestrians separately. The chamber above the gateway was where the bishop's court of Pie Powder was held.

The gateway, built in the 16<sup>th</sup> century, was heavily restored in 1894 by Ewan Christian, with a flintwork parapet and low roof replacing the earlier hipped roof, but it retained some earlier features, including early 16th century demi-angels holding shields on either side of the main arch.

Beyond the gate, Canon Lane runs straight to the corresponding gateway, into the Bishop's Palace, at the west end. The Lane is a surviving route through the precinct site as originally laid out in the 12<sup>th</sup> century, and has maintained this importance all through, with the connection via St Richard's Walk with the Cloister and Cathedral.

There were formerly gates on the outer side of Canon Gate towards South Street.

*The Gate in the early 1860s, during rebuilding of the Cathedral spire, seen behind it***Current use**

Still a main entrance (and the only vehicular entrance) to the Precinct. The room above the gateway is used as an administrative office for the Chichester Festival.

**Status**

Listed Grade I within the Chichester Conservation Area, and in the ownership of the Dean and Chapter.

**Significance**

A building of moderate significance architecturally, having been extensively remodelled in the late 19<sup>th</sup> century, though of considerable importance in marking one of the main controlled accesses to the medieval Precinct, and in making a highly significant contribution to the character of Canon Lane and the Precinct as a whole.

**Issues**

Access for motor vehicles and the visual intrusiveness of parking is a regular daily problem.

Appreciation of the Gate's former appearance and functions is not clear.



*Car-parking in Canon Lane, 2007*

Canon Gate has uncontrolled pedestrian access at all times, and offers semi-privacy from South Street, with resultant problems which include use as a urinal by young men in the evenings.

Chapter has considered, but rejected, proposals to re-instate the former gates and restore a degree of security to the Close.

### ***Recommendations***

Existing measures to protect the gateway from vehicle abrasion or impact should be monitored and improved if necessary.

Consideration might again be given to re-instatement of the former gates at Canon Gate to control abuse by evening carousers and improve overnight security in the Precinct in general.

### ***References***

Tim Tatton-Brown, 'The Vicar's Close and Canon Gate', *Chichester Cathedral Journal*, 1991

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).



*Canon Gate and the street front of Vicars' Close, early 19th century*

**Precinct****Blackman House****4.10***Blackman House, on the left*

18<sup>th</sup>-century house of two storeys and four bays, front now concealed by cement render. The doorway has a Doric pediment with columns and a semi-circular fanlight over the door.

***Current use***

Domestic occupation.

***Status***

Listed Grade II within the Chichester Conservation Area, in the ownership of the Dean and Chapter.

***Significance***

The house makes a significant contribution to the visual and historic character of Canon Lane.

***Issues***

In line with general policies, care should be exercised in any developments affecting the fabric or character of Blackman House.

***Recommendations***

Any proposals for physical change should be carefully assessed in order to reduce the risk to historic fabric and character (See Section 4.4.3).

***References***

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935 repr.1973).



**Precinct****The Chantry****4.11***The Chantry from the north*

The best preserved of the medieval houses of the precinct, the Chantry on the south side of Canon Lane contains a surviving 13<sup>th</sup> century stone hall, a vaulted porch, and a principal chamber, with a 15<sup>th</sup> century king-post roof, above an undercroft on the east side. There is also a late 13<sup>th</sup> century chimney flue, which may have served a fireplace in the principal chamber. At the northeast corner, extending over a small undercroft, is a further chamber, probably a chapel, with pairs of lancet windows in east and west walls and a round window above in each gable. This too seems to be 13<sup>th</sup> century.

Much of the rest of the building was extensively rebuilt in the post-medieval period and again in the 19<sup>th</sup> century, when a number of architectural features were brought from the ruined house at Halnaker nearby and re-used around the Chantry. The 15<sup>th</sup>/16<sup>th</sup>-century arched doorway and the large window of traceried lights on the north front are said to have been among them. What may have been a service wing at the southeast corner was demolished about 1830, along with a large block of buildings, possibly stables, on the northeast. In 1867 the house was given a new wing on its east side.

***Current use***

Divided into flats, in domestic occupation.

***Status***

Listed Grade II, within the Chichester Conservation Area, in the ownership of the Dean and Chapter.<sup>99</sup>

***Significance***

One of the most significant of the buildings of the Precinct, with survival of important areas of early fabric.

***Issues***

The Grade II listing seems not to reflect the significance of the range of medieval elements disclosed in recent times.

<sup>99</sup> The Chantry was sold in 1736, but bought back again by Chapter in 1860.

### ***Recommendations***

Agreements with tenants over the care of significant details might be valuable in some cases.

Any proposals for physical change should be carefully assessed to reduce the risk to historic fabric and character (See Section 4.4.3).

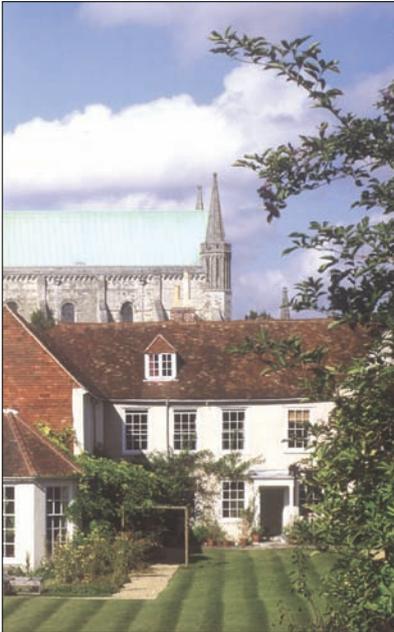
The grading of The Chantry (Grade II) might be reviewed to reflect better the significance and extent of its survival, and the range of historic features known or potential.

### ***References***

Tim Tatton-Brown and Richard Meynell,  
'The Houses in the Close at Chichester Cathedral',  
*Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935 repr.1973).

**Precinct****The Residentiary****4.12**

*The Residentiary and  
Cathedral from the south*

Built on the northern end of its plot direct on the Canon Lane, the Residentiary was presumably erected as a canon's house in late medieval times. The east-west range along the street must be medieval, and another two-storeyed range, running south at the west end of the main house, has three bays of a 15<sup>th</sup> century crown-post roof over it.

The house has been much rebuilt, however, from the 16<sup>th</sup> century onwards, especially after the Civil War. In 1649 it was described as '*a mansion house with an old high hall, 2 parlours wainscotted, a buttery, 2 cellars, kitchen, bakehouse, wash-house and 3 chambers over the parlour, a gatehouse used as a malthouse, courtyard, 4 chambers over the kitchen, and a small porter's lodge*'. The gatehouse to Canon Lane with a courtyard behind can still be seen.

The north front on to Canon Lane is 16<sup>th</sup> century, now with a cement render, the bargeboard on the east gable is 16<sup>th</sup> century, and there is 16<sup>th</sup> century linen-fold panelling inside the house.

***Current use***

Remains in use as canon's residence.

***Significant features***

At the south end of the garden, the City Wall and Residentiary Bastion.

Inside the house, 16<sup>th</sup> century linenfold panelling and three bays of a 15<sup>th</sup> century crown-post roof.

***Status***

Listed Grade II within the Chichester Conservation Area, and in the ownership of the Dean and Chapter.

***Significance***

In its origins similar to the Chantry and potentially sharing significance with it. Though the range of surviving elements is smaller, the archaeological interest of the building is considerable and some elements (the 16<sup>th</sup> century panelling) are of high quality.

### ***Issues***

A building with a complex historical development which should be better understood.

### ***Recommendations***

Further analysis and recording would be valuable in elucidating the development of the house. Any proposals for physical change should be carefully assessed to help reduce the risk to historic fabric and character (See Section 4.4.3).

### ***References***

Tim Tatton-Brown and Richard Meynell, 'The Houses in the Close at Chichester Cathedral', *Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

**Precinct****The Deanery****4.13**

*The Deanery, from the southern end of St Richard's Walk*

The present Deanery was built in 1725, replacing the ruinous medieval Deanery against the City Wall on the south, destroyed in the Civil War. Its builder, Dean Thomas Sherlock, probably also landscaped the site and removed the old gatehouse on to Canon Lane, replacing it with the present gate piers, iron gates and half-round turning circle.

The house itself is a square, plain brick box (described by Ian Nairn as '*cheerfully rustic*'<sup>100</sup>), with two storeys and an attic with floor bands and plain pedimented tops to all four walls. The sashed windows are all quite small in the extensive areas of brickwork, three bays to the main north front and to each side, five bays to the south (which is now stuccoed). Inside the house is a good staircase with twisted balusters, and 18<sup>th</sup> century panelling.

The architect for the 18<sup>th</sup> century house is not known. Dean Hook extended the house eastwards in the 1860s, but this wing was demolished in the 1960s and a single-storey extension build in its place.

***Current use***

Remains in use as the Deanery.

***Significant features***

Staircase, 1720s by Francis Price; panelling.

***Status***

Listed Grade II\* within the Chichester Conservation Area, and in the ownership of the Dean and Chapter. Gates and Gateway separately listed as Grade II.

***Significance***

A building of unusually plain aspect though considerable architectural distinction, signalling the position of the Dean in the Cathedral hierarchy. The building is a leading member of the group of residences within the Precinct, and with its garden makes a major contribution to the character of the spaces south of the Cathedral and to the views of the Cathedral complex from the south.

100 Nairn and Pevsner, *Buildings of England, Sussex, 1965*.

### ***Issues***

Future plans for the Precinct as a whole may have implications for the Deanery.

### ***Recommendations***

The significance of the building itself and of its role in the character and appearance of the Precinct should be carefully protected.

### ***References***

Tim Tatton-Brown and Richard Meynell, 'The Houses in the Close at Chichester Cathedral', *Chichester Cathedral Journal*, 1993.

T. Tatton-Brown, in Mary Hobbs, ed., *Chichester Cathedral, an Historical Survey*, 1994, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

**Precinct****No. 4 Canon Lane****4.14**

*The street front onto Canon Lane*

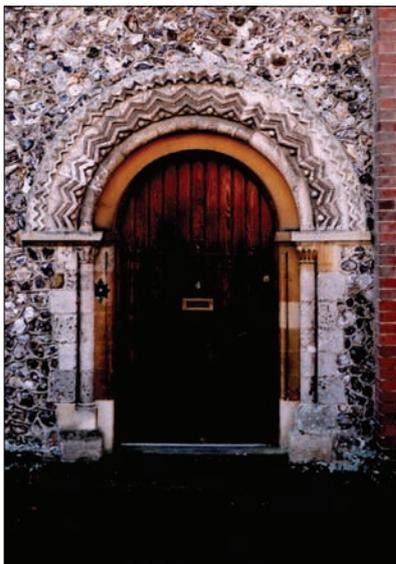
This plot against the Bishop's Palace gateway was probably cut out of the northwest corner of the Deanery site in the later 16<sup>th</sup> century, allowing the building of a residentiary canon's house, perhaps when the number of residentiaries was fixed at four. By the early 19<sup>th</sup> century there were two houses here, but both were demolished and replaced by the present brick and flint Victorian Gothic house (Archdeacon's House) in the 1870s. Some features have been incorporated into the house from other buildings, such as the front doorway to Canon Lane, which re-uses a moulded mid-12<sup>th</sup> century doorway with chevron decoration (whether from the 12<sup>th</sup> century Deanery, another canon's house or elsewhere is unknown). Other features are listed below.

***Current use***

Residential

***Significant features***

12<sup>th</sup> century doorway; internal window lights incorporating two panels of 17<sup>th</sup>-century stained glass and an early 17<sup>th</sup>-century fireplace with stonework surround and Delft tiles on internal cheeks, both from Halnaker House; 49 encaustic tiles, set in concrete, in two small sections by front door.



*12th-century doorway on the north side of the house*

***Status***

Listed Grade II, within the Chichester Conservation Area.

***Significance***

The main structure is late (1870s), though incorporates some important early elements of considerable interest and significance, especially the 12<sup>th</sup> century doorway, possibly re-used from a location elsewhere in the Precinct.

***Issues***

Chapter has recently re-acquired this property from the Diocesan Board of Finance and, having assessed its structural condition, is in the process of refurbishing and converting the house into a residential centre for vocational and educational training for clergy and lay people engaged in the work of the Church of England. Some division of rooms will be necessary, with the introduction of bathrooms, but neither the main structure nor the principal rooms of the ground

floor will be significantly altered. A conservatory and a small oratory will be added to the ground floor at the west end of the building.

***Recommendations***

The increased use of the house should be carefully monitored to minimise any risk to historic fabric and character.

***References***

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935, repr.1973).

**Precinct****The City Walls****4.15**

*Bastion on the city wall, at the southern boundary of the Residentiary garden*

The walls of the Roman town, strengthened or rebuilt in the central middle ages, survive virtually complete (though without their demolished gates) around the southwest quadrant containing the Cathedral and its Precinct. The section east from the Deanery Garden wall is in the ownership and responsibility of the Dean and Chapter, and the wall forms the southern boundary of the gardens to the Deanery, Residentiary and Chantry.

Along this length of wall there is one of the characteristic semicircular bastions (the Residentiary Bastion), as well as the remains of the medieval Deanery. This was built on the line of the wall itself, necessitating partial demolition of the wall to push its rectangular structure into the area outside, with further fragmentary walling south of this.<sup>101</sup> There is a blocked doorway in the remaining wall of the rectangular Deanery building close to the City Wall on the east, and a window in the south wall. West of the building is a doorway in the City Wall, with a small blocked window nearby. North of the wall, landscaping and the banking up of earth have concealed any remains on this side.



*The walls of Chichester on John Speed's map, 1610*

Current archaeological opinion is that the date accepted earlier for construction of the Roman defences (in the late 2<sup>nd</sup> century, as an earthen bank, with the later insertion of a masonry wall) may be mistaken and based on a misunderstanding of the evidence. Re-interpretation supports a date for the building of curtain wall and rampart together after the middle of the 3<sup>rd</sup> century, with the implication that the Roman town remained largely undefended until then. Some of the surviving bastions may well have been constructed in the mid-4<sup>th</sup> century, but there were formerly more than now survive, and not all need to have been built at the same time. Norden's map of 1595 and John Speed's of 1610 show four bastions along the southwestern section of wall, though reduced to the two which remain by the time of Gardner's map in 1769 (see Gaz. 1.03), the Residentiary Bastion and Bishop's Garden Bastion. Possible indications of a third, lost, bastion remain in the surviving fabric of this length of wall.

<sup>101</sup> VCH Sussex Vol 3, 1935 reprinted 1973, 156.

### ***Current use***

Boundary wall to Chapter property along the southern side. No current public access, except to south face of wall.

### ***Status***

The whole circuit of Chichester City Walls is a Scheduled Monument (Monument No. West Sussex 101) as well as a Grade I listed building, and is within the Chichester Conservation Area.

The section of city wall east of the boundary wall between Deanery Garden and Bishop's Garden is in the ownership of the Dean and Chapter. West of the Deanery Garden, ownership is with the Church Commissioners.

### ***Significance***

The City Walls are a rare and pre-eminent example of standing walls of Roman and medieval date. They are significant on both a local and a national scale, as an example of a local civic response to a time of crisis in the third century, of late Saxon re-use to adapt them for a new defence need, with the inclusion of Chichester in the Burghal Hidage, and as a demonstration of the persistent value which ensured their medieval rebuilding, continuing use, and survival.

### ***Issues***

As owner of the important section of the City Walls which forms the southern boundary of the Precinct, Chapter has responsibility for its care and maintenance, though future management may be within the context of the Conservation Management Plan for the walls commissioned by Chichester District Council (2005). The Plan makes a number of policy recommendations, including improved public understanding and access, and although it will be difficult for Chapter to afford increased access to the sections in its care, since they lie within private gardens, there may well be opportunities in other areas for sharing expertise in conservation matters and in joint applications for e.g. HLF support funding.

Condition is noted in the Walls CMP, drawing attention to some cracking to the Palace and Residentiary bastions and brick boundary walls, and other defects in the Cathedral section (Chichester City Walls CMP, Vol 2).

The origins and later development of the walls are still far from fully understood, and future works of conservation should be associated with further analysis and recording of the fabric.

There is an occasional problem of low-grade vandalism in the hidden corner outside the walls west of the Old Deanery.

**Recommendations**

Future programmes of repair and maintenance of the City walls should be planned to include appropriate study and recording.

Where appropriate the Dean and Chapter should seek ways to co-operate with CDC in implementing policies set out in the City Walls CMP. In particular there may be opportunities to co-operate and assist with expertise on conservation and repairs to the fabric of the walls and in the preparation of joint applications for Heritage Lottery Fund grant aid.

Solutions to the problems of vandalism and security associated with the walls should continue to be sought through partnership and co-operation with Chichester District Council and police advice.

**References**

T. Tatton-Brown, in Mary Hobbs, ed., 1994 *Chichester Cathedral, an Historical Survey*, 225-246.

*Victoria County History, Sussex*, vol.3 (1935 repr.1973).

Gifford and Partners, Chichester City Walls Conservation Management Plan, 2005

Alec Down and Margaret Rule (ed.) *Chichester Excavations I* (1971).

*Walls and Cathedral from the southwest*





## APPENDIX 2

**Gazetteer of Roman Sites and Finds within the South West Quadrant of Chichester  
(From Alec Down and Margaret Rule, Chichester Excavations 1, 1971).**

Numbers refer to location plan of find spots, Figure XX).

38, 39, 40, 41

*Chichester Cathedral [Chichester Excavations 1, 127-41]*

Polychrome mosaic floor at a depth of 4ft, hypocausts and three other rooms of a 2<sup>nd</sup> century building overlaying earlier occupation including Claudio/Neronian pottery; discovered during excavations 1966-8.

42 *Chichester Cathedral S.A.C. 19*

Red tessellated floor discovered at a depth of 4ft whilst digging foundation for the reredos of the high altar in 1866.

43 *Chichester Cathedral S.A.C. 19, 197-8.*

Red tessellated floor discovered when central pier of tower rebuilt following collapse of spire in 1861.

44 *Chichester Cathedral B.A.A.J. 35, 94-5.*

Red tessellated floor and flue tiles discovered in 1878.

45 *Chichester Cathedral B.A.A.J. 35, 94-5*

Tesserae in a grave at west end of south aisle.

46 *Chichester Cathedral V.C.H. Sussex 3, 13.*

Tiles and Samian at west end of north aisle.

47 *Chichester Cathedral S.A.C. 8, 291.*

Samian pottery discovered while digging a vault.

48 *Bishop's Palace S.A.C. 30; Hay, Camden, Dallaway.*

Several rooms of a town house, including a mosaic floor 30ft square, associated with coins of Trajan and Domitian, 20ft from south east angle of bishop's palace. Discovered 1725-7.

49 *Deanery Gardens S.N.Q. 3, 55.*

Foundations visible as crop marks following severe drought in 1929. Apse 15ft across and open to the east. 10ft south of south west corner of the Deanery.

51 *Palace Bastion S.A.C. 100; J. Holmes, The defences of Roman Chichester.*

Excavator concluded there were 2 phases in Roman defences: Phase 1, two V-shaped ditches and a bank, the front of the bank being revetted by a wall 7ft thick, dated c.200AD. Phase 2, inner ditch filled in and bastions erected at intervals along the wall;

a wider flat-bottomed ditch being partly dug partly into the outer phase 1 ditch. Dated to c.4<sup>th</sup> century. (Wilson 1957). A 3<sup>rd</sup> phase of defensive work occurred in 1378 when the walls and gates were repaired. A new ditch was dug, 50ft wide around the city, which destroyed most of the earlier Roman ditches.

- 51 *Westgate fields. S.N.Q. 9*,183; *S.N.Q. 10*, 68.  
Provincial (?Gaulish) votive figurine. Now in Chichester City Museum collections.
- 52 *Link Road site. J.R.S. 50*, 234; *Ibid. 53*, 151. *S.A.C. 110*, 81-2.  
Stone- and timber-lined well 2ft diameter and fragmentary foundations of house aligned on north side of supposed east-west street pre-dating the city wall. Associated with Hadrianic samian pottery. Earlier underlying structures provisionally dated by the excavator (J. Holmes) to c.60 AD.
- 53 *Bishop's Garden*, unpublished.  
Collapse of wall on south side of the Castle Inn car park revealed a section across the defensive bank, and the cut-back to facilitate construction of the wall. The bottom inset at the rear face of the wall was seen. The 18<sup>th</sup> century brick wall at present revetting the bank is built on the back edge of the Roman footings, which do not show above ground level.

#### Abbreviations

S.A.C.	<i>Sussex Archaeological Collections</i>
S.N.Q.	<i>Sussex Notes and Queries</i>
B.A.A.J.	<i>British Archaeological Association Journal</i>
V.C.H.	<i>Sussex Victoria County History of Sussex</i>
J.R.S.	<i>Journal of Roman Studies</i>
Hay	Hay, <i>History of Chichester</i>
Camden	<i>Camden, Britannia</i>
Dallaway	Dallaway, <i>History of West Sussex</i>
Holmes 1965	<i>Chichester Papers</i> No. 50 'The Archaeology of Chichester City Walls'

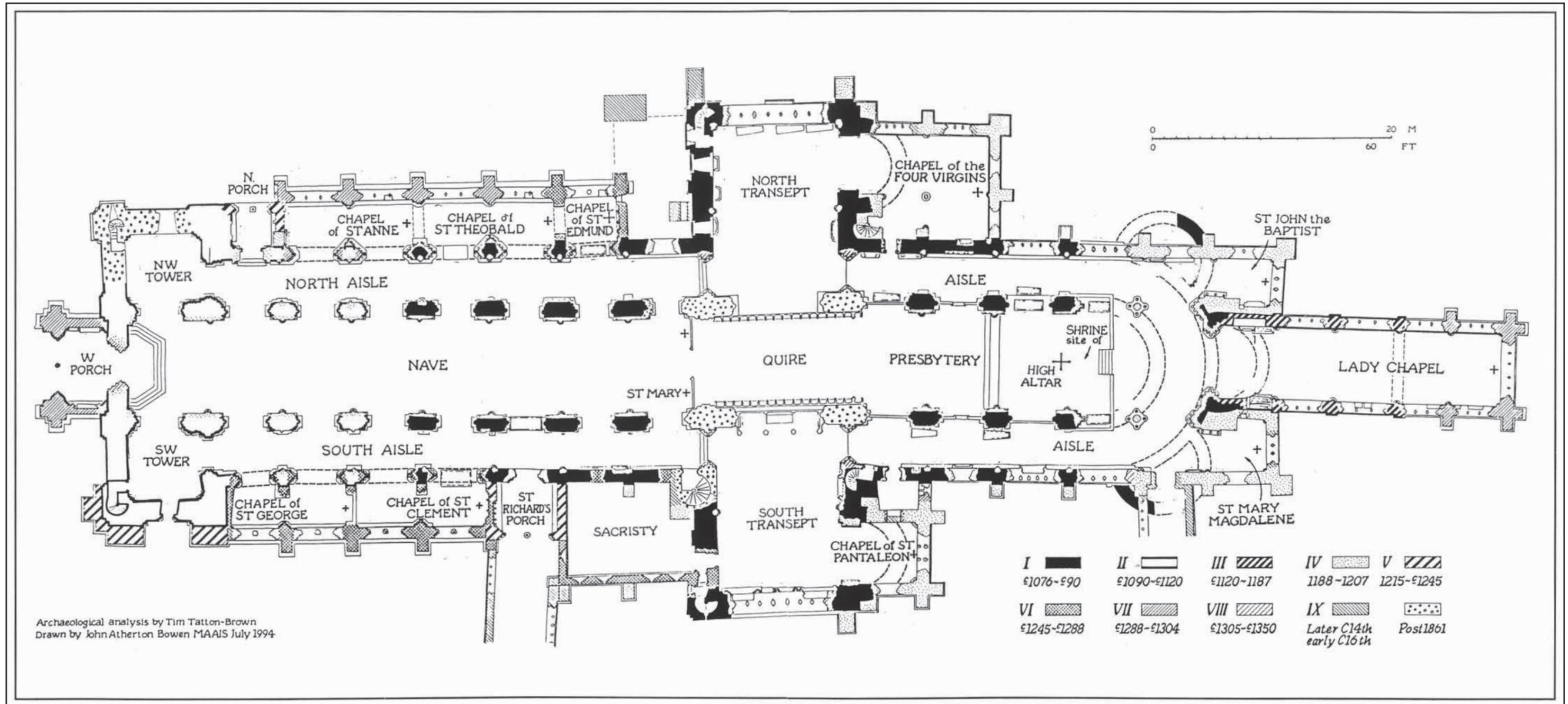


Figure 5: Chichester Cathedral; Historic phasing plan. Based on the plan published in *Chichester Cathedral, An Historical Survey*, 1994. Post-medieval phases X - XIV, proposed in the Conservation Plan, are not included.



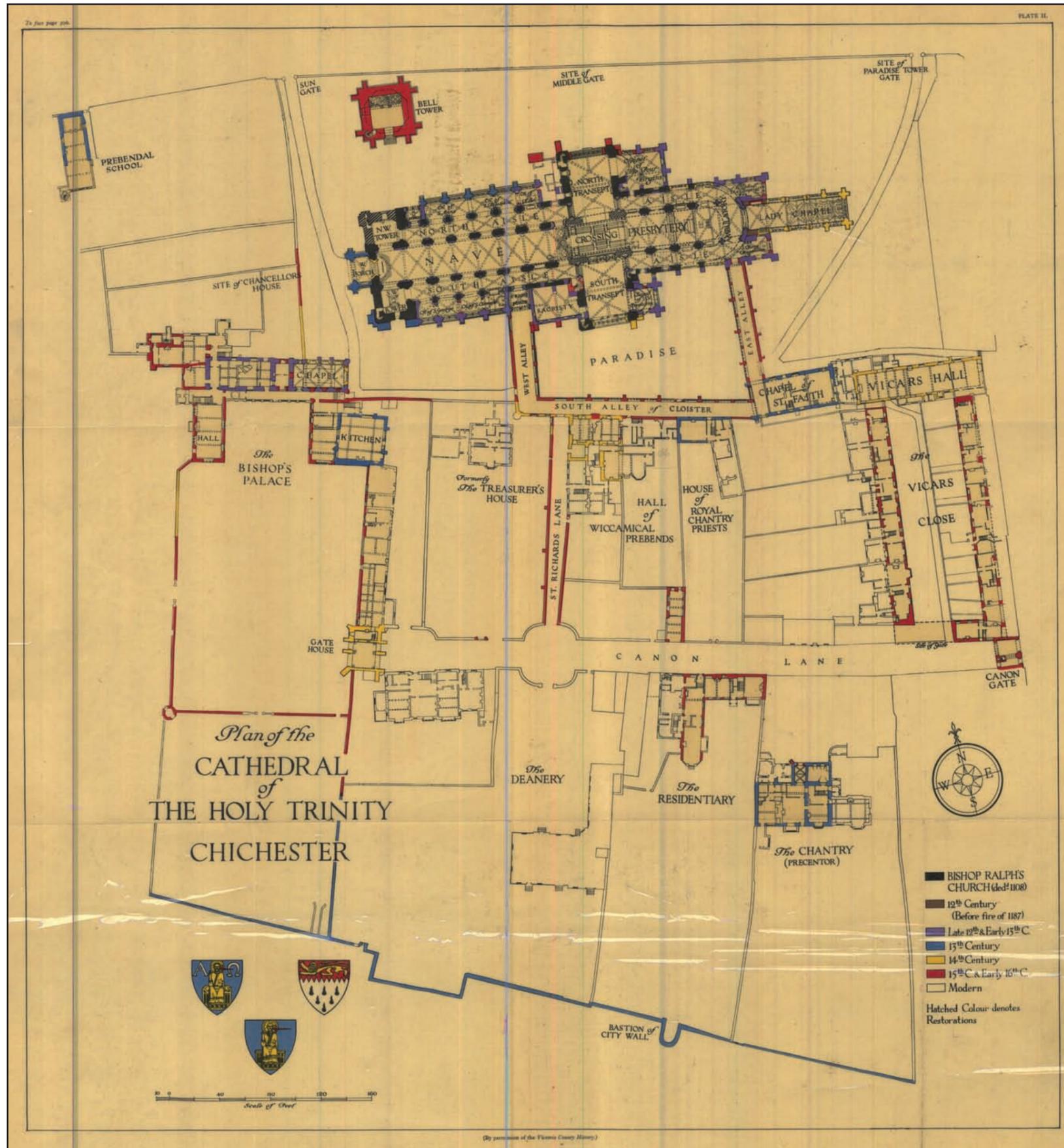


Figure 4: Chichester Cathedral; plan of the Cathedral and Precinct from the *Victoria County History, Sussex*, Volume 3, 1935.



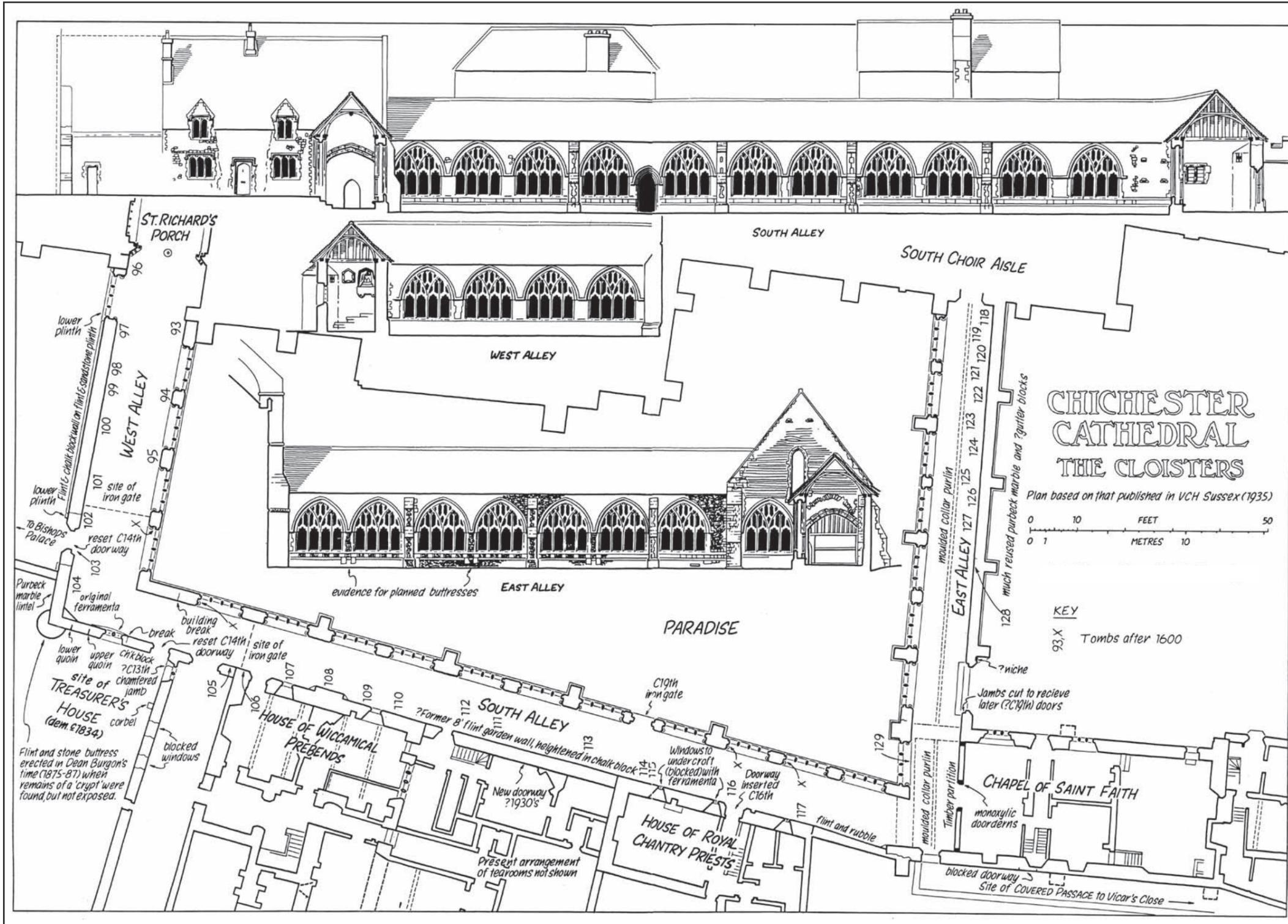


Figure 6: Chichester Cathedral; plan and elevations of the Cloisters, drawing by Jill Atherton, March 1992.



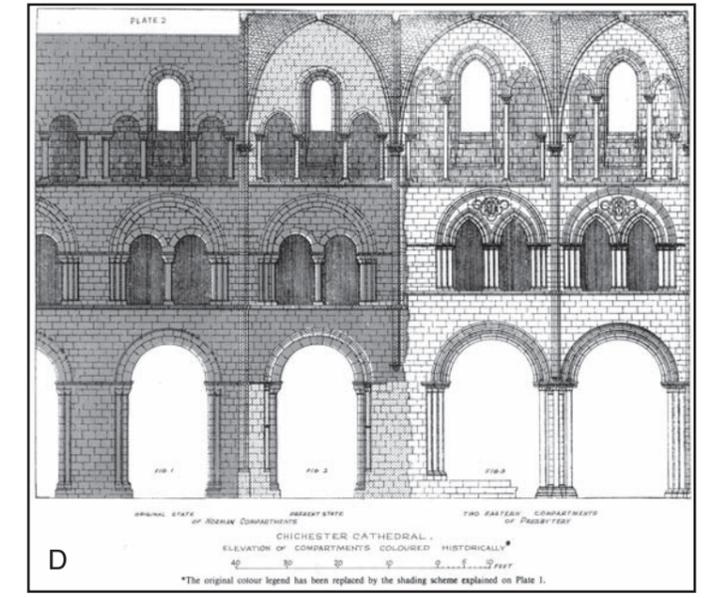
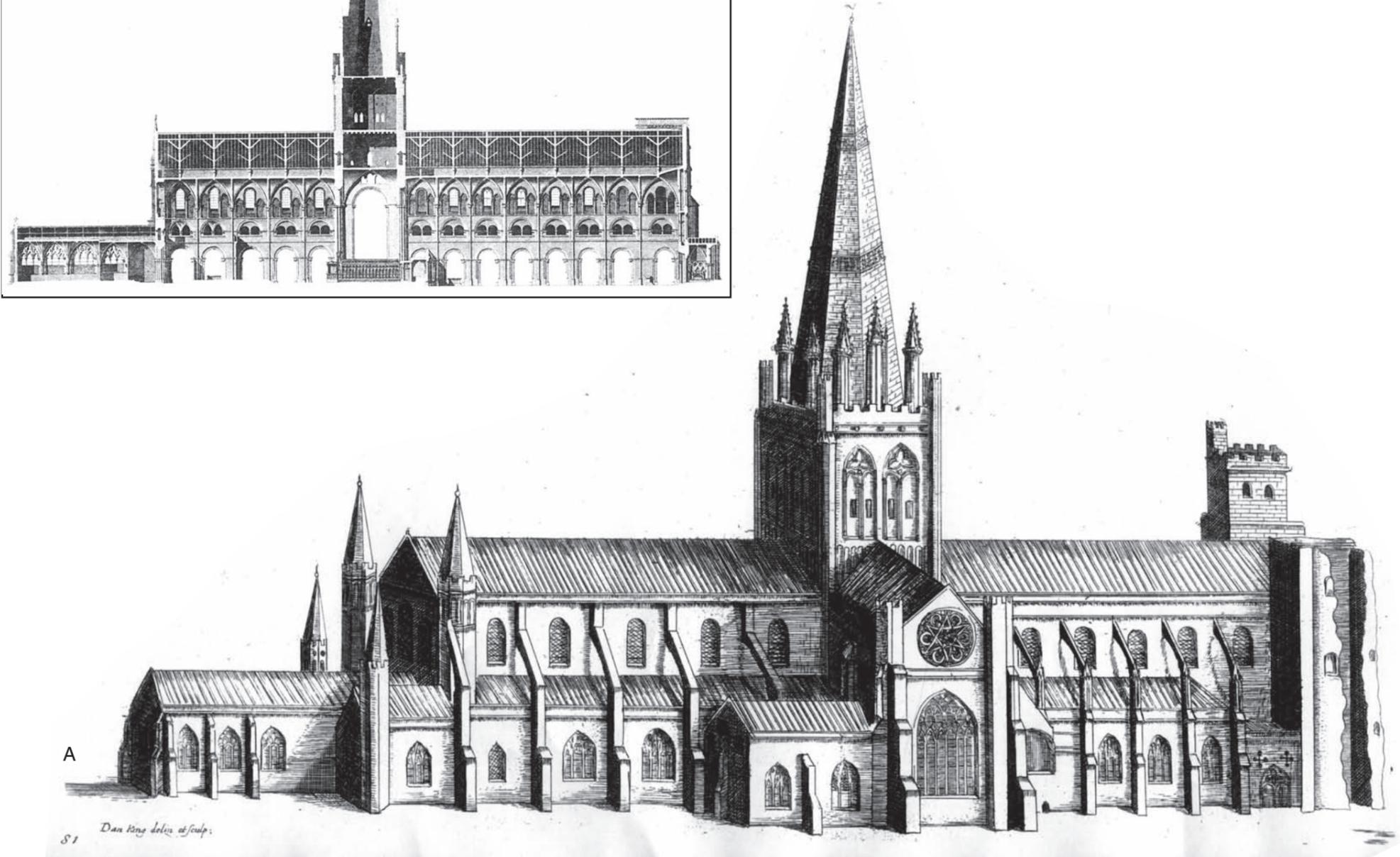
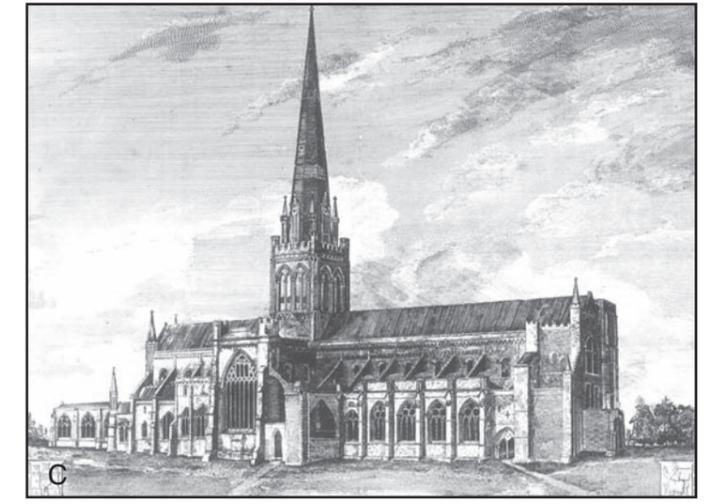
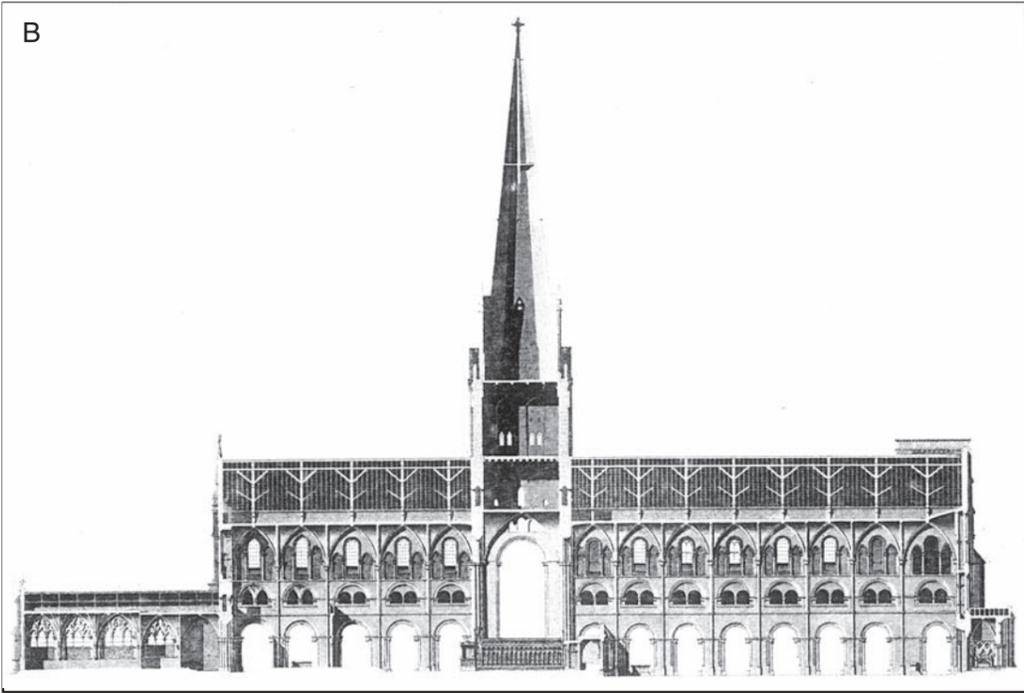


Figure 7: Chichester Cathedral; Selected historic views.  
 A. The North Prospect by Daniel King, c.1660.  
 B. Section of the Cathedral east-west, from Robert Willis' *Architectural History of Chichester Cathedral*, 1861  
 C. Northern elevation showing reduced northwest tower, by Thomas King, 1827.  
 D. Elevation drawing by Robert Willis 1861 to demonstrate typical arcade bays of the Cathedral:  
 1. Left, nave bays as built.  
 2. Centre, as remodelled in the late 12th, early 13th century.  
 3. Right, the new bays of the Retroquire, late 12th century.





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