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The Committee made no statement.

BRIEF DESCRIPTION:

Built in the late 11th and early 12th centuries to house the relics of St. Cuthbert, the evangelist of Northumbria, and the Venerable Bede, the Cathedral attests to the importance of the early Benedictine monastic community and is the largest and best example of Norman-style architecture in England. The innovative audacity of its vaulting foreshadowed Gothic architecture. Behind the Cathedral is the Castle, an ancient Norman fortress which was the residence of the prince- bishops of Durham.

1.b. State, province or region: County of Durham

1.d Exact location: Long. 1°35' W ; Lat. 54°47' N

340

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CULTURAL PROPERTIES: U.K. NOMINATION.

DURHAM CATHEDRAL AND CASTLE.

Prepared by the Historic Buildings
and Monuments Commission for England on behalf
of the Department of the Environment

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Maps and plans

Photographs

Colour slides (in separate folder)

SUMMARY

DURHAM CATHEDRAL AND CASTLE

Durham Cathedral and Castle stand together on a lofty plateau surrounded on three sides by the the River Wear and tower over the adjacent streets of the little town. Together they represent the Norman domination of England and symbolise the spiritual and temporal powers of the Prince Bishops who for centuries were amongst the most powerful men of Northern England.

THE CATHEDRAL

Durham Cathedral is probably the most famous medieval religious house in England. It was an architectural watershed: a precursor of the Gothic style, but at the same time an emphatically Romanesque building; the major enduring statement in Britain of the majesty of early Norman architecture. It also housed the shrine of St Cuthbert, the greatest saint of the north country and the most charismatic figures of early Christianity in this country.

In his youth Cuthbert was a shepherd boy on the hills of Lammermoor. After seeing a vision of the soul of Aidan being carried to heaven by angels he was inspired to become a monk and, despite his own declared preference for the eremitic life, he was consecrated Bishop of Lindisfarne in 683 and buried in the church there following his death two years later. Before his death he had told his monks that should they ever leave Lindisfarne, they were to take his body with them. So when, in 875, the Danish raids on the island of Lindisfarne became too frequent and fierce to allow the community to remain there, they opened his grave and, to their astonishment, found that the saint's body was entirely without signs of decay. Placing the body in a wooden coffin, they set out on their famous wanderings which were to last for 120 years, settling first at Chester-le-Street and then, under the leadership of Bishop Aldhun, moving in 995 to the steep outcrop almost encircled by the River Wear which was to become the site of Durham Cathedral and Castle. The 'White Church' of the Saxon monastic community here was dedicated on 4 September 998.

After the Conquest, however, the new Norman Bishop, Walcher of Lorraine, decided that the rule followed by the English secular priests at Durham was not strict enough (the bones of women and children dating from this period have been found in the graveyard, suggesting that some at least of the priests were married). Although Walcher was murdered by a mob at Gateshead before he could reform the house, his intentions were carried out when his successor William of St Calais refounded the monastery for twenty-three Benedictine monks from Jarrow and Monkwearmouth in 1083. Throughout the middle ages it was one of the most celebrated and wealthy monasteries in Britain, with the shrine of St Cuthbert to attract countless pilgrims from all ranks of society and the enormous wealth which they brought with them, and the castle at the neck of the peninsula to protect it from the ever-present danger of Scottish raids. It was the only major town near the border never to be taken by the Scots.

Among the many famous medieval churchmen who resided at Durham one in particular deserves mention: John of Wessington (or Washington), appointed prior in 1416, who spent the enormous sum of £7,881.8.3d on repairs to the church and monastic buildings during the thirty years of his rule, and whose family, over three hundred years later was to provide America with its first president.

The monastery also provided us with a book known as the Rites of Durham, a unique and fascinating account of day-to-day life in the monastery on the eve of the Dissolution, written in 1593 by an aged Elizabethan who had been a monk of Durham in his youth. Just before the Dissolution, there were forty monks at Durham; during the 13th century the number had reached seventy. The end came on 31 December 1540, when the priory and all its riches were surrendered to the king, to be reconstituted in the following May as one of the cathedrals of Reformation England, with provision for a dean and twelve prebendaries.

When Bishop William of St Calais of Durham was accused in 1088 of plotting against King William Rufus, he was sent into exile in Normandy for three years. This may have been one of the most fortuitous banishments in the history of English architecture, for during these three years Bishop William had ample opportunity to examine the splendid new churches being built in Normandy, and no doubt he determined that, when he returned to England, he would replace the old Saxon 'White Church' at Durham with something equally splendid. In 1092, a year after his return, the 'White Church' was demolished. On 11 August 1093, the foundations of the new cathedral were laid, and by 1133 the church was complete, consisting of a nave of eight bays with two western towers, north and south transepts flanking a central crossing tower and an aisled chancel with apsidal east end. Only two major alterations have been made since 1133, the addition of a galilee at the west end about 1175 and the replacement of the east end by the Chapel of the Nine Altars in the 13th century. In addition the two western towers were re-modelled in the 13th and 14th century and the crossing tower rebuilt in the 15th. None of these additions or alterations changes the impression created by the church. Everything that makes Durham what it is dated from 1093-1133.

To many Durham is an architectural landmark because it has the first high rib-vault ever built in Europe, and since rib-vaulting is considered to be one of the hallmarks of Gothic, it is argued that Durham heralded Gothic architecture in Europe. There is considerable justification for this argument. Rib-vaulting not only looks, but is, much lighter than barrel- or groin-vaulting. The thrust of the roof's weight is carried outwards and made to rest on the four corners of the vault rather than being supported by the whole wall, and instead of being confronted by solid masses of masonry the eye is led along slender ribs which emphasise the upward sweep of the elevation rather than the oppressive weight of the roof. Durham was rib-vaulted throughout, the vaulting of the chancel having been completed by 1104. This is thirty years before the first real Gothic buildings in Europe, which are to be found in France, were built. Hence the master-mason who designed Durham (whose name has not survived) was both an architect of vision and a technical innovator of brilliance. Indeed he may be said to have invented the vaulting system which was to revolutionise European architecture. Yet Durham is still a Romanesque building. It is not just the rounded arches of all three stages of the elevation, but the sheer size of everything. The incised patterns on the cylindrical piers, which alternate with compound piers along the nave and chancel, carry the most striking series of designs, the intention of which is clearly to give them the greatest possible prominence. And they are enormous: 27 ft high and 7 ft in diameter. To wish to emphasise such solid and massive pieces of masonry was quite alien to the bent of mind of the Gothic architect. So without wishing to detract from the extraordinary achievement of the mason who invented the rib-vault, it cannot be denied that he hardly understood the implications of his invention: the French master-masons of the 1130s and 1140s may have looked to England for the rib-vault, but they were the first men to realize what could be done with it.

The Cathedral was fortunate that when it was reconstituted by Henry VIII at the time of the Reformation the last Prior Hugh Whitehead, became the first Dean. For a time he and his companions were able to preserve things much as they had been and

the library in particular was kept more or less intact, which accounts for the wealth of medieval books and manuscripts which are still in the Cathedral archive today. Subsequently the Cathedral suffered in varying degrees from the zeal of Reformers, the damage inflicted by the Scots imprisoned in the Cathedral in 1650 after the Battle of Dunbar and the sometimes ill advised efforts of those who sought to conserve or restore it. Yet in all essentials it survives, an unforgettable monument to the skill and artistry of those who designed and built it and an appropriate setting for the worship which continues to the present day.

THE CASTLE

All that separates the castle from the cathedral is an open space known as the Palace Green. Although during some 900 years of occupation the role of the castle has changed from fortress to episcopal palace, and from palace to university college, with consequent alterations and additions, its origin as motte and bailey castle is still unmistakable. The castle as it is today however has been altered even more than would otherwise have been the case because of the unstable rock on which it is founded, and the poor quality of the stone with which it was built.

The existing Keep dates to the 19th century, although it preserves the plan and much of the appearance of its predecessor which was itself a 14th century rebuild of an earlier tower. The remaining buildings are grouped around a courtyard and include such original features as the Norman chapel, the undercroft of the Norman Hall, the richly decorated entrance to the Hall itself (which no longer exists as such) and the spectacular Norman gallery. The existing Great hall dates to the 13th century, lengthened in the 14th century by an extension which was converted in Tudor times into servants quarters adjacent to new kitchens and a buttery inserted into the original Norman Hall.

Existing arrangements owe much to Cuthbert Tunstal, Bishop of Durham during the 16th century, who was responsible for major additions to the castle all along the north side of the courtyard. Below the Keep he built a new and larger chapel, with access from the courtyard by a new stair turret. Access to the buildings along the south side of the courtyard was much improved by the addition of a two-storey gallery along the front.

The castle was much damaged during the Civil War, but much was done to restore it by John Cosins, Bishop from 1660 to 1672 who was also responsible for important additions to the west side of the courtyard and the imposing 'Black Stair', characterized by the elaborate black woodwork of panels screens and doors.

The castle is now the home of the oldest college of Durham University, having been handed over by the Bishop in 1836. It now provides accommodation for some 300 students and staff, as well as offering an appropriate setting for important University functions.

CONCLUSION

Although Cathedral and Castle both have their own roles to play, and have each made their contribution to the events of the past, it is above all the relationship between the two, towering over the adjacent streets of the little town, which inspires awe in the minds of those who pass by.

1. Specific location

- a) Country England.
- b) State, Province or Region County of Durham.
- c) Name of property Durham Cathedral and Castle.
- d) Exact location on map and indication of geographical coordinates. O.S. Map Sheet 88, Scale 1:50,000.
Nat. Grid Ref. NZ 275422
54° 47N 1° 35W

2. Juridical data

a) Owner

THE CATHEDRAL

The Dean and Chapter of the Cathedral Church of Christ and the Blessed Virgin Mary of Durham
The Chapter Office
The College
Durham DH1 3EH

THE CASTLE

The University of Durham
Old Shire Hall
Durham DH1 3HP

b) Legal Status

The Cathedral forms an active part of the ecclesiastical establishment. The University is an educational charitable institution established by Act of Parliament.

Both Cathedral and Castle are Listed Buildings under the provisions of the 1971 Town and Country Planning Act and contained within a Conservation Area established under the Town and Country Planning Act of 1971 and the Town and Country Amenities Act of 1974.

Both Cathedral and Castle are open to the public at stated times.

c) Responsible administration

THE CATHEDRAL

The Dean and Chapter as 2a above.

THE CASTLE

The Director of Estates and Buildings
Estates and Building Department
Hollow Drift
Green Lane
Durham

3. Identification

a) Description and inventory.

THE CATHEDRAL

The cathedral church consists of a western galilee or Lady Chapel, an aisled nave of eight bays with two western towers, north and south transepts flanking a central crossing tower, and an aisled chancel which was reduced to four bays when the chapel of the nine altars replaced the original apsidal east end during the thirteenth century. From a distance, the towers and the east end give the cathedral a late-medieval look, for although the lower stages of all three towers are Norman, the two western towers were re-modelled in the 13th and 14th centuries (the pierced and battlemented parapets were only added in 1801), and the crossing tower was completely rebuilt in the third quarter of the 15th century.

The Galilee Chapel (1170-1175)

The chapel was added to the cathedral by Hugh de Puiset, Bishop of Durham 1153-95. Its roof is comparatively low and is supported on slender uprights, each consisting of a cluster of two columns of Purbeck marble alternating with two columns of stone. Originally each upright consisted of the two free-standing marble columns alone. The stone supports were added in the 15th century as were the huge buttresses which can be seen through the western windows. The roofs of the north and south aisles were raised at the same time. The original Norman windows, now blocked, can be seen above the arcade. The tomb of Bishop Langley, who was responsible for these 15th century alterations, is sited in front of the great west door, thus necessitating the construction of the two later doors to north and south. On the recessed walls to north and south of the altar and on the wall above the second aisle from the north side are fragmentary paintings dating to the late 12th and 13th centuries.

The windows in the west and south walls of the chapel were made between 1958 and 1968 to house all that remains of the original stained glass of the cathedral. There is also some good 19th century glass designed by Pugin and Kempe. Almost all the rest of the glass in the cathedral is 19th century work, mostly of good colour and design.

Towards the south side of the chapel is the tomb of the Venerable Bede, one of the great leaders of the Northern Church, who died in 735. His bones were brought to Durham in 1022 and laid in this tomb in the 14th century.

The Nave

The nave is divided into eight bays by massive compound piers alternating with circular columns in the arcade, an arrangement also to be found in the choir and transepts. The circular columns are decorated with

deeply incised designs. Prominent on the face of each of the compound piers are tall shafts running up from the floor to carry the transverse arches which support the high vault. In the nave these transverse arches are pointed, not round as they are in the earlier transepts. Above the ground arcade, each arch of the triforium arcade is subdivided into two small arches, and on the highest level the clerestory arches, more elaborate than those of the choir and transepts, are supported on either side by two free standing columns. The nave vault is buttressed by quadrant arches concealed in the triforium galleries, which are in effect flying buttresses. The aisle walls through the church are decorated below the windows with a continuous arcade of interlocking arches. Some of these features, such as the pointed transverse arches, the 'flying buttresses' and the popular decorative arcade are here seen for the first time in England.

At the west end of the nave stands the 17th century font with a magnificent carved canopy. This, like the canopies of the stalls in the choir, dates to the 17th century. A few yards east of the font a line of Purbeck marble set in the floor from north to south marks the boundary beyond which no woman was allowed to pass, in accordance with the Benedictine rule.

The Crossing and Transepts (1095-1110)

The piers and arches of the central tower and a considerable portion of the transepts were begun before 1096. The crossing rests on four great arches. The vault of the tower above, which was not completed until ^{the} 15th century, is 155 feet above the floor, twice as high as the nave. The total height of the tower is 218 feet.

The western walls of both transepts are of a simple and austere design, particularly the plain arches of the clerestory of the south transept. The roofs of the transepts are ribbed vaults with round transverse arches, plain in the north transept but decorated with chevron ornament in the south. They are probably the oldest high ribbed vaults still standing in Western Europe.

The north and south windows in the transepts are much later than the masonry in which they are set; the north transept window of six lights in two stages was put in by Bishop Hatfield about 1360, while the south transept's south wall has in its upper stages another six-light window dating from the second quarter of the 15th century.

On the east side of the north transept is the chapel of St Gregory. In the south transept stands the clock with its magnificent painted case, erected c.1500 and the only woodwork in the church to escape destruction at the hands of Scottish prisoners at the end of the Civil War. Above the clock is the great Te Deum window, constructed in the time of Prior Wessington (Prior 1416-46). In the SW corner of the south transept is a fire-place, probably used for baking the bread for the Mass.

The Choir (begun 1093)

The position of the ritual choir was always entirely in the eastern limb of the church. It is now entered through the Screen designed by Sir Gilbert Scott and erected 1870-76 after the solid screen of 17th-century oak had been removed. The stalls and richly-carved canopies on both sides of the choir were made in the time of Bishop Cosin (Bishop 1660-72) to replace the furnishings destroyed during the Commonwealth.

The original vault over the choir (the first high-ribbed vault ever built) was taken down and replaced by the present high vault about 1250.

The organ originally stood on the great wooden screen which divided the choir from the nave. When this was removed in 1847 the organ was taken down and re-erected on the north side of the choir. Later it was again moved to its present position on both sides of the choir. It was rebuilt and modernised in 1969.

The Bishop's Throne was built by Bishop Hatfield (Bishop 1345-81) and is probably the highest episcopal throne in existence.

The easternmost bays of the arcade on either side of the Sanctuary are quite different from all the bays westward throughout the church, the arches being pointed instead of rounded, and the capitals richly decorated with carving. The church as the Normans built it ended eastward in an apse, with two smaller apses at the east end of each of the aisles. When the east transept was built in the 13th century the apses were taken down and the pointed arches at the east end of the choir arcades represent the junction between the newer work and the old. They were built about 1280, and are the latest constructional work in the church except for the upper part of the central tower.

At the east end of the chancel, immediately behind the high altar, is the Neville screen, given by John, Lord Neville of Raby, about 1380. Made of Caen stone, it was constructed in London and brought by sea to Sunderland. It originally contained 107 alabaster figures, but even without them it is a marvellously delicate and spiky example of late Decorated sculpture in England. Behind the screen is the tomb of St Cuthbert, still on the site of his ancient shrine. Until 1370 it also contained the remains of the Venerable Bede, but in that year they were moved to the galilee.

The Chapel of the Nine Altars (1242-1280)

This chapel replaced the three apses which formed the eastern end of the Norman Church. Fountains Abbey is the only other church in England to have a transept at its east end. This addition provided more altars as well as a processional path round the east end of the church and more space for the pilgrims who came to visit St Cuthbert's shrine.

In the east wall there are tall lancets on two levels, set deep between the clusters of very tall shafts which run right up to the vault. In the centre of the east wall at the upper level there is now a large rose window inserted by Wyatt at the end of the 18th century to replace a smaller window of the 15th century. In the south wall again there are two tiers of lancets, but these are much slenderer than those of the east wall. The great window in the north wall is the climax of the composition, which, with its double tracery, is the finest piece of Gothic design in the cathedral.

The Monastic buildings

The monastic buildings around the cloister to the south of the church are in general excellently preserved. The cloister arcades were rebuilt in the late 14th and early 15th centuries, although the tracery and the timber ceilings were heavily restored in the late 18th and early 19th respectively. To the south of the transept is a parlour followed by the chapter-house. The latter dates from about 1140 and was rib-vaulted, but in 1796 its east end was pulled down and not re-erected until 1895; the reconstruction is said to be a faithful copy of the original. The next room in the east range was used as a prison for monks who had committed minor offences. Turning east from the south end of the east range is the modern Deanery. Originally built during the 1070s to serve as the monks' dorter, it incorporates, along with the undercroft of the south range, the earliest surviving work at Durham. Its upper stages were extensively remodelled in 1476, by which time it was already being used as the Prior's Lodging. Attached to its south-east corner is a beautiful little chapel dating from the early 13th century.

On the first floor of the south range is the Cathedral Library, formerly the monastic frater, in its usual position. The west end of this building, known as the 'Covey', connects with the kitchen to the south of it, a remarkable example of 14th c. domestic architecture. It was designed by John Lewyn and built between 1366 and 1370, and is basically square but made octagonal by the insertion of a large fireplace in each corner. The shape of the building is reflected in the octagonal central area of the vault which carries the louvre, an effect obtained by a remarkable and original vaulting system involving eight intersecting ribs. On the first floor of the west claustral range is the Cathedral Museum, which houses a fine collection of manuscripts and other objects, including St Cuthbert's coffin. Originally it was the dorter, built around 1400 in a most unusual position; its original timber roof is still in situ. The north end of this building was once a small monastic treasury, while the monks' rere-dorter runs west from a position close to its south end. The undercroft of the west range is earlier than its first floor, dating probably from the 13th c.

THE CASTLE

From the distance Durham Castle is unmistakably of Norman motte and bailey origin, with buildings possibly initially of timber replaced in stone. On closer inspection its evolution can be seen to be much more complex and every building has to be examined in detail to unravel its history. The Norman origin is confirmed, but the repairs, alterations and additions are of many periods covering the entire period of the castle's existence.

THE GATEHOUSE

The driveway to the Castle from Palace Green leads along the site of the former Barbican and across the old dry moat (filled in by Bishop Cosin) to the Gatehouse. Evidence of Norman work is still visible in the outer arch of the gateway and the passage within has a medieval vaulted roof; the great gates themselves are said to date back to the early sixteenth century. But the outer walls and upper floors of the Gatehouse were rebuilt in 'gothick' style by the fashionable architect James Wyatt at the behest of Bishop Barrington at the end of the eighteenth century.

THE COURTYARD

From the inner arch of the Gatehouse, the whole range of the Castle buildings can be seen. surrounding three sides of an irregular-shaped Courtyard, which presumably corresponds to the inner bailey of the old Norman fortress. The mixture of architectural styles and the long series of piecemeal additions by different builders are clearly visible, and the work of individual Bishops can be identified by the coats of arms which are placed at various points on the walls: each of these shields carried the arms of the Bishopric to the left, and the personal arms of the Bishop concerned to the right.

On the left of the Gatehouse, and connected with it by a curtain wall through which access is gained to the Fellows' private garden, is a square three-storey building called Garden Stairs, which now houses various administrative and domestic offices. In common with several other parts of the Castle it carries over its doorway the arms of Bishop Cosin, whose heraldic device of a fret resembles criss-cross trellis-work: presumably Cosin was responsible for the restoration of the building in the late seventeenth century, although parts of it date from a much earlier period.

The principal building on the left-hand or west side of the Courtyard is the Great Hall built in the thirteenth and fourteenth centuries by Bishops Bek and Hatfield. Under Hatfield's design, the Hall proper occupied the whole of this large block, but the southern end, nearest the Gatehouse, was converted to its present form as a staircase with four storeys of rooms by Bishop Fox at the end of the fifteenth century. The basement of this staircase is now the wine cellar, the first and second floors house the College library, and the upper floors contain residential accommodation; but the original framework of the tall end windows of Hatfield's Great Hall can still be seen from the Courtyard on the south wall of the building. The eastern wall of the Great Hall was altered by Bishop Cosin, who added the present buttresses and the entrance porch, over which his coats of arms can again be seen. Cosin's arms occur twice more, on the wall of the great tower of the Black Staircase, which juts into the north-western angle of the Courtyard at the end of the Great Hall.

Directly opposite the Gatehouse, on the north side of the Courtyard next to Cosin's Staircase, is the late twelfth-century building of Bishop le Puiset. Its present external appearance gives no real hint of its great age. The upper part was restored in the eighteenth century by Bishop Trevor, whose arms are set high on the wall, and the original round-headed Norman windows took on their present shape then. The lower part is concealed by the Gallery built against it in the first half of the sixteenth century by Bishop Tunstal to link the Great Hall with his Bell-tower and Chapel: Tunstal's arms, with a device of three combs on the right of the shield, can be seen on the lower wall of the Tower and of the Gallery.

Tunstal's Chapel, in the north-east corner of the Courtyard, was extended to the east under Bishops Cosin and Crewe at the end of the seventeenth century. The arms of the latter - surmounted by his Baron's coronet as well as by the Prince-Bishop's mitre, to remind us that he was also a peer in own right - occur at the top of the downspout towards the east end of the Chapel.

Beneath the Chapel at Courtyard level is a modern doorway opened in 1952 to give a better access to the stairs leading to the Keep. The present Keep, standing high on the terraced mound on the east side of the Courtyard, was designed by Anthony Salvin in 1840 in Gothick style to provide residential accommodation for the new University, and follows the ground plan and shape of the original: it has little historical interest, and is not open to the public.

THE ENTRANCE BUTTERY AND KITCHEN

Cosin's porch, enclosing the original much-weathered Gothic doorway to the Great Hall, leads directly to the Screens passage, separated from the Hall by a wooden screen: at the end of the passage, double doors give access to the half-timbered Buttery and the great Kitchen. Throughout this part of the Castle, the handiwork of Bishop Fox, who shortened the Great Hall with a dividing wall across its southern half, is evident: his emblem, showing a pelican piercing her breast to feed her young with her own blood is twice carved in stone on this wall in the Screens, and again, together with his motto and the date 1499, in the woodwork of the Buttery hatch. It is thought that Fox adapted a twelfth-century building to serve as his Kitchen, and a narrow round-headed window of Norman type is still visible under the western fireplace. The roof, brickwork, windows and three great fireplaces of Fox's Kitchen have been unchanged for nearly five centuries and various old cooking vessels and implements can be seen on the walls. Only the methods and equipment used in cooking are modern: the meals of 300 members of the College are still made here every day during University terms.

THE GREAT HALL

The Great Hall of the Castle is now the dining hall of University College: it is one of the largest and most impressive of its kind in the country, being 45 feet high and over 100 feet long, even though shortened by Bishop Fox. At some time in the seventeenth century it was further shortened by the creation of two large state rooms, one above the other, at the north end, but these were removed in the nineteenth century. In most aspects, in fact, the present appearance of the Hall's interior goes back no further than the foundation of the University in the 1830s: the large north window, the stained glass of which includes the arms of various

figures connected with the Bishopric and with the University in its early days, was inserted in 1882 to commemorate the University's fiftieth anniversary, and the oak panelling and entrance screen were added shortly after this; the tall windows on the east and west walls also received their present form during the course of the nineteenth century. However, the two shorter windows on the west side and the beams of the roof survive from the original Hall, whilst the two trumpeter's pulpits on either side of the gallery are said to go back to the time of Bishop Fox.

The walls of the gallery are adorned with a variety of military trophies, including a set of Cromwellian helmets and breastplates and an array of rifles and flags of the Wallsend Volunteers dating from the Napoleonic Wars. Among those portrayed on the walls of the Hall itself are three Bishops of Durham (Barrington, van Mildert and Maltby), together with the members of the Cathedral Chapter involved in the founding of the University: the Chapter at that time included many leading Church dignitaries, such as J B Sumner, later Archbishop of Canterbury, Henry Phillpotts, the irascible Bishop of Exeter and Canon Wellesley, whose portrait shows that he bore a striking resemblance to his brother; the Duke of Wellington. Also represented are prominent figures in the history of the College and the University: particularly worthy of mention are Charles Thorp, the University's first Warden, who takes pride of place under the great north window, and the Rev. John Cundill, the first student, who is pictured in old age after receiving an honorary doctorate on the occasion of the University's golden jubilee.

THE BLACK STAIRCASE

The older town houses of Durham contain many fine staircases, but undoubtedly the grandest of all is Bishop Cosin's Black staircase, which stands in the angle between the Great Hall and le Puiset's building. Built in the early 1660s, it is 57 feet high and, except for the intricately carved side panels, which are of soft wood, is made from oak. Originally the staircase was free-standing, with its weight being entirely carried by the outside walls, but because of structural defects it was soon found necessary to insert plain cylindrical columns for extra support at each angle of the stairs except the north-west, where the original vase and pendant decorations still survive.

TUNSTAL'S GALLERY

From the first landing of the Black Staircase, double doors in a carved wooden screen bearing Cosin's arms lead to Tunstal's Gallery. The inner wall of this Gallery was formerly the outer wall of Bishop le Puiset's hall, and the great round-headed doorway which faces the Gallery's largest window was once the principal entrance to the lower part of this twelfth-century building: it stands directly opposite the Castle Gatehouse, and was probably approached under a canopy by a long flight of steps from the Courtyard. This archway is generally reckoned to be one of the finest examples of late Norman stone carving in England.

THE STATE ROOMS

The great Norman arch in Tunstal's Gallery leads into the lower part of le Puiset's hall. This hall may have consisted originally of two large apartments, one above the other; but the lower of these had been subdivided by the time of Tunstal, and now contains

the State Rooms, most of which took on their present appearance during the eighteenth century.

The Senate Room Suite, until recently occupied by the Judges of Assize on their visits to Durham, is entered from a panelled ante-room which, in common with some of the other State Rooms, contains a fine fireplace decorated with Dutch tiles: on the walls are several portraits from the late seventeenth century which were presumably brought to Durham by Cosin or Crewe; they include Charles I, Charles II and his Queen, and the notorious Judge Jeffreys.

The Senate Room itself actually stands to the east of le Puiset's building, over the Norman Chapel and behind Tunstal's Chapel: it takes its name from the fact that the University Senate used to meet in it during the nineteenth century. The chief glories of this room are the magnificent seventeenth-century overmantel of the fireplace, which bears the arms of James I and VI and of Bishop James (1606-17), and the Flemish tapestries of the mid-seventeenth century, on which episodes from the biblical story of Moses are depicted.

The Bishop's Dining Room, now the Senior Common Room of University College, is the largest and most imposing of the State Rooms. Its ceiling and windows were richly decorated in the then fashionable 'Strawberry Hill Gothic' style by Sanderson Miller for Bishop Butler (1750-52), whose portrait hangs here, with those of Bishops Tunstal and Crewe. Other notable pictures include portraits of George II and his consort, Caroline of Anspach, and the famous view of Durham City about 1850 from the University Observatory by the local artist J. W. Carmichael.

The Bishop's Rooms are entered from the second landing of the Black Staircase, and are so called because the Bishop of Durham reserved this suite for his own use after the Castle was taken over by the University. They owe their present appearance to Bishop Trevor, whose arms are found in the ornate carving of the fireplace. The sitting room, hung with tapestries like those in the Senate Room, contains a handsome set of early eighteenth-century dining chairs, whilst the bedroom has a fine four-post bed of about 1760.

TUNSTAL'S CHAPEL

The Gallery passes the head of the staircase in Tunstal's tower and leads into the Chapel. Built in the 1450s, it was extended eastward in the late seventeenth century by Bishops Cosin and Crewe, both of whose arms occur several times in the woodwork of the roof and elsewhere. In making the extension, the style of the original was carefully followed, even to the extent of rebuilding the framework of the old east window, to the left of which Tunstal's arms are carved in the stone; but the stonework of the walls in the newer portion can be seen to be rougher than the old. Much of the present woodwork - the altar, the panelling, and some of the seats - has been put in since the Castle passed into the hands of the University. But the organ-case and screen date back to the late seventeenth century, the former having been originally in the Cathedral: the two stallends nearest the altar and the two under the organ screen are early sixteenth century, and finely carved; they were brought from Auckland Palace by Bishop Tunstal, along with the seats of the stalls on both sides of the Chapel at the west end, which have some well executed and often highly whimsical carvings on their undersides. On the south wall of the Chapel is a good early copy of a painting by the fifteenth-century Flemish

artist, Van der Goes: it shows Christ's body being taken from the cross.

THE NORMAN GALLERY

Like Tunstal's Gallery, the Black Staircase is built against the south wall of le Puiset's hall, and on the third landing of the stairs something of the original external appearance of the old Norman building can be seen. To the right of the archway which leads from the Staircase to the upper floor of le Puiset's hall are two round-headed windows, one much weathered and the other more recently restored: the exteriors of the other windows at this level, which look down into the Courtyard, were greatly altered in the eighteenth century.

Inside this upper floor, once called the Constable's Hall, and now known as the Norman Gallery, a good deal more of the late Norman architecture can be seen, for there are substantial arcades of columns and decorated arches on both the south and the west walls. The subsidence of the foundations of this building over the centuries is evident from the line of the south wall, overlooking the Courtyard; not only is it several degrees out of the perpendicular, but it also bulges outwards in the centre of its course. Originally, this upper hall was one large room, but the northern half of it was eventually partitioned off into servants' quarters, and these in turn were converted into undergraduate rooms in the nineteenth century.

THE NORMAN CHAPEL

A stone spiral staircase at the east end of the Norman Gallery leads down to the ground floor of Tunstal's Gallery and to the present entrance to the Norman Chapel. This building is the oldest part of the Castle, dating from about 1080, and there is some interesting early-Norman sculpture on the capitals of its six columns: some of the carvings represent foliage, some depict animals, others are grotesque masks; the north-western column has an elaborate sequence of a hunter leading a horse and following hounds in pursuit of a deer and its young. The Chapel was probably unused from Tunstal's time, and it was altered in the early days of the University to provide access from the Courtyard through the east wall to the staircase leading to the rebuilt Keep. With the opening of the present route under Tunstal's Chapel from the Courtyard to the Keep stairs in 1952, the former appearance and function of the Chapel could be restored. Thus this beautiful building - almost certainly the oldest in Durham City - is once again being used regularly for its original purpose after 900 years.

b) Maps and/or plans

1. Location map
2. Durham Conservation area
3. Property boundaries
4. Plan of the Cathedral
5. Plan of the Castle

c) Photographic
and/or cinematographic
documentation

PHOTOGRAPHS

Durham Cathedral

1. View from the West
2. The Cloisters
3. The Nave looking West
4. The Galilee Chapel
5. The Monks' Dormitory

Durham Castle

6. The Keep
7. Durham from the air
8. The Castle Courtyard
9. Location plan
10. Norman doorway in Tunstal's Gallery
11. The Norman Gallery
12. The Norman Chapel
13. Tunstal's Chapel
14. The Great Hall
15. Tunstal's Gallery
16. The Black Staircase
17. The Bishop's Dining Room

COLOUR SLIDES

Durham Cathedral

1. View from the West
2. The Cloisters
3. The Nave looking West
4. The Galilee Chapel
5. The Monks' Dormitory

Durham Castle

6. Durham from the air
7. The Gatehouse
8. The Courtyard
9. The Norman Chapel
10. The Norman doorway in Tunstal's Gallery
11. The Great Hall
12. Tunstal's Chapel
13. Tunstal's Gallery
14. The Black Staircase

Photographs & slides of the Cathedral: Pitkin Pictorials Ltd..
of the Castle: University College, Durham

d) History

THE CATHEDRAL

Durham Cathedral is the Cathedral of the Prince Bishop of Durham who, until 1836, exercised almost regal jurisdiction in the north of England. It was also the church of a great Benedictine monastery and, above all the shrine of St Cuthbert, the most famous saint in the north country. Though he himself would have preferred the life of a hermit, his reputation for sanctity and learning became so great that the people insisted he should be made a bishop, and he was consecrated bishop of Lindisfarne in 685. Two years later he died on Farne Island and was buried in the church at Lindisfarne. There his body rested for 200 years until Danish raids made it wise for the monks to seek safety elsewhere. St Cuthbert had ordered that if ever they left Lindisfarne, the monks should take his bones with them. So they enclosed his body in a wooden coffin, and taking it with them, began the wanderings which lasted until 995 AD, when they finally discovered a place of safety on a rocky piece of land almost entirely surrounded by the River Wear. Here they sheltered the Saint's body for a time in a little church made of the boughs of the trees while they began to build something better. On 4th September 998, this new building, called 'the White Church', was dedicated, and twenty years later when their leader, Bishop Aldhun, died, it was finished except for the western towers.

The Saxon monastic community to which this church belonged appears to have kept the Benedictine rule, but with no great strictness. From the fact that the bones of women and children have been found in their grave yard, it is argued that some at least of them were married. The first bishop appointed by the Normans, Walcher of Lorraine, who was appointed in 1071, determined to replace them with men who kept a stricter rule, but he was murdered at Gateshead by an angry mob before he could make much progress with his plans for a new community, though he had begun the foundations of some part of the monastic buildings. His successor, William de St Carileph (1081-96) is the real founder of the present cathedral.

It already possessed many famous relics in addition to the body of St Cuthbert, particularly the bones of the Venerable Bede. That most attractive Saint died and was buried at Jarrow in 735, but about the year 1022 a monk called Aelfred stole the remains and brought them to Durham, where he was sacrist, and added them to the collection of relics of Northern Saints which he had already accumulated. The ancient monasteries of St Peter, Monkwearmouth, and St Paul, Jarrow, where the Venerable Bede had lived and worked, had already begun a renewed life with monks from the south who kept the benedictine rule strictly. Bishop William brought these men to Durham to be the nucleus of a community there, and so Durham became the heir to the two houses which in the days of Benedict Biscop and Bede had been the cradle of English learning.

The new foundation differed from most monasteries in being under the care of a bishop rather than an abbot. The prior, who lived within the walls, had a good deal of authority, but the bishop was the head. There are traces of this arrangement still, for the bishop today occupies the chief stall in the cathedral, the first on the right-hand side at the entrance to the choir, as well as having an Episcopal Throne.

In 1088 William de St Carileph was accused of having plotted against William Rufus, and was exiled to Normandy. There he remained until 1091. While he was in that country he must have had many opportunities of seeing the splendid new churches which were springing up there, and no doubt made up his mind that he would build something like them when he returned to Durham. This he did in 1091, and in the next year destroyed the Saxon church completely in preparation for his own building. In 1093, on 11th August, the foundations of the present cathedral were laid by Bishop William, Prior Turgot, and the brethren. Malcolm III, King of Scotland, who defeated and slew Macbeth, was a guest at the scene. The bishop had arranged with the monks that he would supply the money for the church and they would provide the monastic buildings, but when the bishop died in 1096 the monks unselfishly decided to make the church their first charge.

When the new bishop, Ranulph Flambard, arrived in 1099 he found the choir and the crossing already completed. He was as anxious to erect a worthy cathedral as his predecessor had been, but seems to have made no other provision for it than allowing the altar and burial fees to be used for the purpose. By 1096 the east bays of the choir aisles, with their stone vaulting, which is the earliest known example of this kind of work, had been finished. In 1104, the south and north transepts were finished. The north transept was covered with the present-day stone vaulting; the choir was also roofed in the same way, but its vaulting was changed later. The south transept then had a wooden ceiling.

Up to this time the body of St Cuthbert had been protected in a temporary shrine set up in the north-west corner of the cloisters, but in 1104 its resting place in the feretory behind the High Altar was almost ready. The monks had prepared everything for the removal of the precious relic, but on the night before this was due to happen the heavy timbering which supported the vault over the new tomb was still in place and taking it down promised to be a difficult task; "but," says the Chronicler, "on the morning of the day itself, this was found lying flat on the ground with nothing harmed"; it was claimed that the Saint himself had brought about its fall.

The work of cathedral building went on. Two bays of the nave and aisles were completed and one bay of the triforium. After Flambard's death in 1128 there was no bishop appointed for five years and during that time the monks continued to build the nave and complete the aisles and finished the stone vaulting over them. All this was done by 1133. In forty years and under two bishops the cathedral which William de St Carileph had planned was completed. The interior was, at least in part, decorated in red and black. A small portion of the pattern can be seen on the south arcading near the Neville tomb.

Building still went on. The chapter house was erected by Geoffrey Rufus (1113-40). Hugh de Puiset, the nephew of that strong-minded woman, Queen Matilda, got the bishopric at his powerful aunt's insistence and in the face of much local opposition. He justified his appointment, however, for he was a noble builder, though his architects seem to have been better artists than engineers. He began to erect a Lady Chapel at the east end of the cathedral, but the walls were not many yards

above the ground when they began to show cracks and it was argued that St Cuthbert did not want to have such a chapel so near his tomb. The bishop stopped building there and moved his men and materials to the west end where about 1175 he erected the present Galilee Chapel. Graceful as its pillars are now, they must have seemed even lighter and more lovely when they were built, for there were then only the Purbeck marble shafts, and it is they which carry the weight of the arches.

The stone columns were added by Thomas Langley, Bishop of Durham (1406-37) a cardinal and twice Chancellor of England. He also built the great buttresses on the outside of the west walls, which prevent the building from slipping into the river, for de Puiset's architect could not be bothered with foundations and sank the base of his pillars hardly more than a foot or two below the ground. Cardinal Langley completed his work on the Galilee Chapel by building his own tomb within it, in front of the west door of the great church.

In 1228 Richard le Poore, generally supposed to have been the author of the *Anchor Riwle*, the greatest prose work of the time, was translated from Salisbury, where he had erected a very lovely cathedral. He decided, when he came to Durham, that he would see what his architects could do on the spot where de Puiset's had failed. The original east end of the cathedral was in the form of an apse, but the masonry was then in a dangerous condition, for the appeal for funds which the bishop sent out represented the vaulting as liable to collapse at any minute. The essential repair work on the choir enabled the eastern end of it to be embellished in such a way as to blend with the style of the new building. The architect for this was Master Richard of Farnham, and though Bishop le Poore died before much could be done, the work went on under Prior Melsonby (1233-44). There were many priests in the monastery who, of course, needed to say Mass each day, so the new chapel was designed for nine altars and is referred to by that name.

Great periods of building alternated with periods of neglect, for when Prior John of Wessington, or Washington, was appointed in 1416, a vast amount of repair work was needed. He came from a family which, more than 300 years later, was to give America its first president. In the thirty years of his rule, he spent what was for those days the colossal sum of £7,881.8s.3d on the cathedral and monastic buildings, as his accounts, which are still retained among the cathedral muniments, show. But even then he does not seem to have been able to repair the Bell Tower adequately. It was built originally in 1262, but was set on fire by lightning on the eve of Corpus Christi, 1429. It was patched up, but remained in a dangerous state until it was entirely rebuilt in 1470 by Bishop Lawrence Booth. This was the last work done before the Reformation.

Henry VIII reconstituted the Cathedral, appointing a Dean, and twelve prebendaries (canons) in place of the monks, and ordering that the church itself should be known as the Cathedral Church of Christ and Blessed Mary the Virgin. The last Prior, Hugh Whitehead, became the first Dean and the life of the cathedral went on. For a time Whitehead and his companions were able to preserve things much as they had been. The library in particular was kept more or less intact, which accounts for the wealth of medieval books and manuscripts which Durham still possesses. The worst destruction took place after Whitehead's

death. His successor, Robert Horne, was a convinced reformer, but he only held the office two years before Queen Mary's accession forced him to flee to the continent, but he was recalled by Queen Elizabeth and was Dean for two more years before becoming Bishop of Winchester. He smashed up a good deal, but it was his successor, William Whittingham, who was Dean for sixteen years, who completed the devastation.

By the time of Dean Hunt (1620-1638) the Laudian reaction had set in and Hunt began to beautify the cathedral again. He was assisted by John Cosin, then one of the Canons, and afterwards Bishop of Durham, who is a distinguished figure even in the long list of distinguished men who have held the See. They replaced the old wooden altar, which had done duty since the Reformation, with a marble one which is still in position, though covered with a larger one of wood. With its furniture it was supposed to have cost above £3,000. They also undertook a good deal of repair work, particularly on the great clock in the south transept, and did considerable repainting and regilding.

In 1650 what remained of medieval work inside the cathedral suffered still more. After the Battle of Dunbar on 3rd September in that year Cromwell took 10,000 Scots prisoners and some 4,000 of these were shepherded down to Durham. There they were shut up in the cathedral, half-starved and exhausted with their march. No coals were allowed them, so they broke up all the woodwork of the choir stalls and everything else that they could lay their hands on which would burn, except the clock case, and used it for their fires.

Great numbers of the prisoners died and were buried without much ceremony. Their jailer not only robbed the poor wretches of everything that he could get from them, but stole the brass lectern, shaped like a pelican, which was one of the few remaining pieces of medieval furniture, and sold it for his own profit.

Towards the end of his time Cromwell planned to use the Cathedral revenues for the foundation of a university in Durham, but the Charter was only just issued when he died and things stood still until the Restoration, when Church and King received their own again and John Cosin returned as bishop. There was much to be done in the Diocese, but he did not neglect the cathedral on that account. He provided the choir stalls now in position, the font and font cover, the litany desk and the faldstools now in the sanctuary, and a great carved oak screen carrying an organ, to take the place of the stone screen which had stood at the entry to the choir in former days. His architect is said to have been James Clement, who died in 1690 and is buried in St Oswald's Churchyard. The Dean, John Sudbury, began to build a library on what remained of the walls of the old refectory, but he died before it was finished.

After that was completed there was little alteration anywhere for the next 100 years. The Deans were generally men of good family who had other preferment in the south, where they liked to spend a great deal of their time. There were twelve prebendaries who were sometimes able, but always influential men, for the cathedral was wealthy and its golden stalls were much sought after. Those who held them usually stayed in Durham long enough to fulfil the statutory requirements and then departed

to look after their other interests.

In the 19th century the relationship between cathedral and castle changed. Both by its Charter and its Statutes the cathedral had always been charged with the duty of educating youth and, in pursuance of this duty, had maintained a Public School; but with the growth of industry and the consequent rise in population, the need for a university in the north of England became ever more acute. In the new age that began with the agitation for the Reform Act, it was imperative that something should be done. In August 1831, Dr Jenkinson, who was both Dean of Durham and Bishop of St David's, wrote to some members of the Chapter suggesting that they should consider a large scheme of education to be connected with the cathedral. By September of the same year the Chapter had a plan ready for the establishment of a university. The Bishop of Durham, William van Mildert, joined in with gifts of money and land, and ultimately handed over his castle in Durham as a home for the new college. The Dean and Chapter gave property to the value of £3,000 a year, and on the 4th of July 1832, less than a year after the scheme had been mooted, an Act of Parliament establishing the new university received the Royal Assent. The twelve Canonries were reduced to five, two of them to be occupied by professors of the university - a system which still obtains. For a long time the Dean was also the Warden of the University. So today the two great institutions are maintained side by side, providing for the spiritual and intellectual needs of the needs of the area.

THE CASTLE

Few buildings in England can boast a longer history of continuous occupation than Durham Castle. Founded soon after the Norman Conquest, the Castle has been rebuilt, extended and adapted to changing circumstances and uses over a period of 900 years: from being a key fortress in the defence of the border with Scotland, it was gradually transformed in more peaceful times into an imposing and comfortable palace for the Bishops of Durham; and since 1837, soon after the foundation of the University of Durham, it has served as a residential college for many generations of students and dons. As they stand today, the buildings reflect these changing functions and display a wide variety of architectural styles of different periods. Few decades can have passed without some alterations or additions to the structure and fabric. Often these alterations reflected new standards and fashions in military and, increasingly, domestic building and furnishing. But on many occasions they had the character of necessary repairs, as the handiwork of previous generations fell into decay.

THE CASTLE AS A FORTRESS

The peninsula of Durham had already been occupied by the former monks of Lindisfarne some seventy years before the Norman Conquest as a resting place for the body of their patron, St Cuthbert, and it is likely that some fortifications were built early in the eleventh century on the site of the present Castle to supplement the natural defences provided by the steep and narrow gorge of the River Wear. The present buildings, however, were begun about 1072 by Waltheof, Earl of Northumberland. Within a few years, William the Conqueror gave the custody of the new fortress to Walcher, Bishop of Durham, and it remained in the hands of the successive Bishops for 750 years. The

Bishops thus combined important military, administrative and judicial functions which they exercised on the King's behalf with their spiritual responsibilities as leaders of the Church. Although their non-religious duties were gradually whittled away, especially after the Reformation, the Bishops enjoyed the special prestige of being 'Prince-Bishops' until the death of William van Mildert in 1836.

The present Castle still follows the 'motte and bailey' plan of a typical Norman fortress, with the Keep on a 'motte' or mound, and with a walled inner 'bailey' or courtyard containing other buildings. However, except for the Norman Chapel and the Undercroft of the present Great Hall, little survives of the first building, although parts of it must have been incorporated in later structures. A good deal more remains of the large hall built a century later on the north side of the Courtyard by Bishop le Puiset, or Pudsey (1153-95); although this building has been much added to and altered, both inside and out, over the intervening centuries, substantial traces of its original architecture can still be seen in the Norman and Tunstal Galleries. A century or so after le Puiset, Bishop Bek (1283-1311) began to build the present Great Hall on the west side of the Courtyard; this was extended by Bishop Hatfield (1345-81), who also rebuilt the octagonal Keep on the mound on the east side of the Courtyard. During the recurrent wars between England and Scotland in the medieval period the fortress seems to have fulfilled its purpose of protecting the city and Cathedral from attack with great success, and there is no record of its having been taken by force.

THE CASTLE AS A BISHOP'S PALACE

It is impossible to set a date when the Castle's military functions ceased and its residential ones began: the imposing halls of le Puiset and Bek were themselves signs that the medieval Bishops wished to live comfortably and entertain lavishly according to the standards of their day. By the time of Bishop Fox (1494-1501) and Bishop Tunstal (1530-1559), the desire to make the Castle a more convenient residence, rather than a stronger fortress, was clearly uppermost; the former reduced the internal length of Bek and Hatfield's Great Hall, and also added the present Kitchens and other domestic offices; the latter built the 'new' chapel and Bell-tower at the east end of le Puiset's hall and linked it to the Great Hall by means of a two-storey Gallery which runs along the south front of le Puiset's building.

The military significance of Durham Castle finally vanished in the first half of the seventeenth century: the union of the English and Scottish crowns under James I and VI in 1603, the changing methods of warfare, and the dilapidations which the building suffered during the Civil War and Commonwealth all combined to make it obsolete as a fortress. From John Cosin, the first Bishop after the restoration of the monarchy (1660-72) to William van Mildert (1826-36), most of the Bishops seemed determined to make the old and often shaky buildings a more worthy reflection of the high status and enormous wealth of their office. In addition to much general repair work, Cosin himself made the last substantial additions to the Castle - the present porch and buttresses on the Courtyard side of the Great Hall, the great Black Staircase, and probably the eastward extension of Tunstal's Chapel which was completed under his successor, Nathaniel Lord Crewe (1674-1721). Crewe and other eighteenth-

century Bishops - notably Butler (1750-52), Trevor (1752-71) and Barrington (1792-1826) - were chiefly concerned with re-modelling the interior of le Puiset's hall, and were responsible for the series of State Rooms which it now contains; but they also made substantial alterations to the external walls of le Puiset's building, and undertook the reconstruction of the Castle Gatehouse.

THE CASTLE AS A COLLEGE

The process of adapting and altering the ancient buildings of the Castle has continued into the third phase of its history. When Bishop van Mildert and the Chapter of the Cathedral established the University of Durham in the early 1830s, ambitious plans were drawn up for a large new complex of collegiate buildings on the west side of Palace Green: it is not entirely clear how the Castle would have fitted in to this scheme. However, these proposals were abandoned in favour of the adaptation of the Castle as a College, with the total reconstruction of Bishop Hatfield's Keep, which had long been unused and had become very ruinous, as its principal feature. The present Keep and the 'junction' behind Tunstal's Chapel, which links the Keep mound to le Puiset's hall, are thus the newest buildings in the Castle, and contain residential accommodation for students and teachers of University College, as this part of the University is now called. Other notable works carried out since the Castle passed into the hands of the University have included, in the nineteenth century, the refurbishing of the Great Hall, and, more recently the restoration of the Norman Chapel and the Norman Undercroft to the Great Hall (which now serves as the Junior Common Room).

In recent years, the numbers in the University and in the College have greatly increased; as a result, University College has outgrown the Castle, and the majority of its members now live in a variety of adapted and purpose-built residences just outside the walls. But the Castle still houses over eighty students and members of the teaching and domestic staff, and in addition it provides the dining-hall, common rooms, library and administrative offices for the College as a whole. It also offers a splendid setting for many of the social and official functions of the University, such as the degree ceremonies at the end of each academic year.

Apart from its normal occupants and users, Durham Castle has entertained many visitors over the centuries. Many monarchs have been here on different occasions: they have included Edward III, Queen Margaret Tudor of Scotland, James I, Charles I and James II, as well as the present Queen, who has twice lunched in the Great hall. Among the most frequent visitors have been HM Judges of Assize, for whom lodgings were regularly provided in the State Rooms until 1971. In recent years, too, the Castle has entertained an increasing number of visiting conferences, including some from overseas, during University vacations - yet another example of the constant adaptability of these ancient building to new circumstances and purposes.

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4. State of preservation/
conservation.

a) Diagnosis

Both properties are in use and fully maintained.

b) Agent responsible

THE CATHEDRAL

The Dean and Chapter as 2a above.

THE CASTLE

The director of Estates and Buildings as 2c above.

c) History of
preservation/
conservation

THE CATHEDRAL

From the 18th century the history of the Cathedral has been one of intermittent periods of conservation and preservation due in part to the nature of the stone with which the Cathedral was built and in part to changing ideas as to what was appropriate for such a building. In 1777 the cathedral architect, Mr John Wooler, reported that the building was in an alarming state. On the south side a crack in the vaulting ran the whole length of the nave from east to west. The wall on the cloister side was bulging outward and the stonework everywhere was so badly eroded that water was seeping in. To remedy this he suggested that the exterior should be chipped away to the depth of four or five inches. All the towers and the pinnacles needed urgent attention and the room above the north door, where watchmen had waited to receive fugitives, was collapsing and should be pulled down. The work was put in hand and in the course of it much of the exterior decoration disappeared and the round window in the Nine Altars, which was to have been restored on its original plan, was altered to suit the fancy of the mason who did the work. On the advice of James Wyatt half the monastic chapter house was pulled down and a comfortable vestry made out of the remainder.

In 1840 alterations began which continued over the next thirty years. The 17th-century organ screen, which separated the choir from the nave, was taken down, and in order to get a longer vista still, the great doors at the west end, which Cardinal Langley had blocked up with masonry, were opened again so that there was an unimpeded view from the back of the Galilee chapel right up to the High Altar. But it proved to be a disappointment after all. The great doors were closed again; Langley's Altar which had stood behind them in the Galilee, and had been destroyed in the search for vistas, was replaced with a modern one. Up in the Chapel of the Nine Altars the woodwork round the feretory was taken down in order to afford a view of the back of the Neville Screen. Happily, much of it found a home in the university library and has now been replaced with sufficient new work to make it complete.

About the same time many of the windows in the nave were altered and a number filled with stained glass. The cloisters were restored and the south end of the Monks' Dormitory, which had been used as a dwelling-house for some time, was cleared, so that the whole of that magnificent room could be seen once more in its

original proportions. A good deal of work was done on the central tower under the direction of Sir Gilbert Scott. The cement, which a previous architect had plastered all over its exterior, was scraped off and part of the surface refaced. Twenty-seven of the statues were replaced in their niches and thirteen new ones added. The outline of the tower was thus considerably altered. Removing the organ screen had not been as successful in improving the beauty of the cathedral as had been hoped. Something was obviously needed to break the long line of vision from the west to the east end; so between 1870 and 1876 Sir Gilbert Scott put up the marble and alabaster screen which still stands at the entrance to the choir, and the ornate pulpit alongside it. At the same time the plaster and whitewash which had covered all the inside walls of the cathedral was cleaned off and it was possible to see what they really looked like once more. The choir and the sanctuary were refloored with marble, and Hunt's Altar covered with the larger one which is, however, taken away each year in the Holy week and Advent, so that the Jacobean Altar can be seen in something like its original array. In 1895 the Chapter House was restored in memory of Bishop Light-foot.

Over the past 50 years the work of conservation and renewal of the inside of the cathedral has continued and new works of art as well as fresh examples of craftsmen's skills have added to its beauty. Bishop Hatfield's tomb has been repainted and gilded and a tester designed by Sir Ninian Comper hung over St Cuthbert's tomb. The Gregory Chapel has a new altar designed by George Pace, and a new oak lectern has replaced the large brass one designed by Gilbert Scott, which has itself been restored. Stained glass by Hugh Easton, Alan Younger and Mark Angus has been placed in windows in the Chapter House, nave and Galilee Chapel, where there is some fine lettering in a memorial by Bede's tomb. So constant care for the building continues.

THE CASTLE

The castle does not share the cathedral's firm foundation for it stands on layers of sandy clay shale and broken freestone overlying the bedrock. Soon after it was built Bishop Puiset's hall developed severe faults. In the middle of the 18th century the north wall was partly re-built and the south wall cut back, refaced and tied to the opposite wall with wooden beams. Other parts needed substantial repair in the 18th century and in 1900 the whole structure was said to be in bad condition calling for tie rods. In 1925 the castle was considered to be in imminent danger and between 1930 and 1939 the whole structure was underpinned. Currently no major works are planned, but conservation and repair continue from day to day as required.

5. Justification for inclusion in the World Heritage List.

Durham Cathedral is the finest example of Early Norman architecture in England. However, although Romanesque in origin, the introduction of rib vaults, the use of the structural pointed arch and of lateral abutments (in effect diminutive flying buttresses albeit concealed within the roofs of the galleries) all dating to the years 1137-39, represent the first stage in developments which revolutionised the architecture of Europe.

St Cuthbert, who is buried in the Cathedral, was a key figure in the conversion of England to Christianity and played much the same role in the north of the country that St Augustine played in the south. His relics include some of the oldest surviving embroidery in Europe. The Cathedral also contains the tomb of the Venerable Bede (673-735), another influential figure, whose historical writings are of crucial importance to knowledge of Dark Age Britain.

In architectural terms the Castle is less important, but visually it dramatically illustrates the concept of the motte and bailey castle, it includes features of notable architectural interest such as the Norman chapel (the oldest building in Durham), the Norman gallery and the richly decorated entrance to the original Great Hall and it demonstrates in structural terms the change of function from castle to palace to university. However it is in relationship to the Cathedral that its justification lies, since, towering over the town in truly awesome fashion, they symbolise together the spiritual and secular powers of the Bishops Palatine in a manner which, once seen, will never be forgotten.

Signed (on behalf of State party)



Full name The Lord Elton

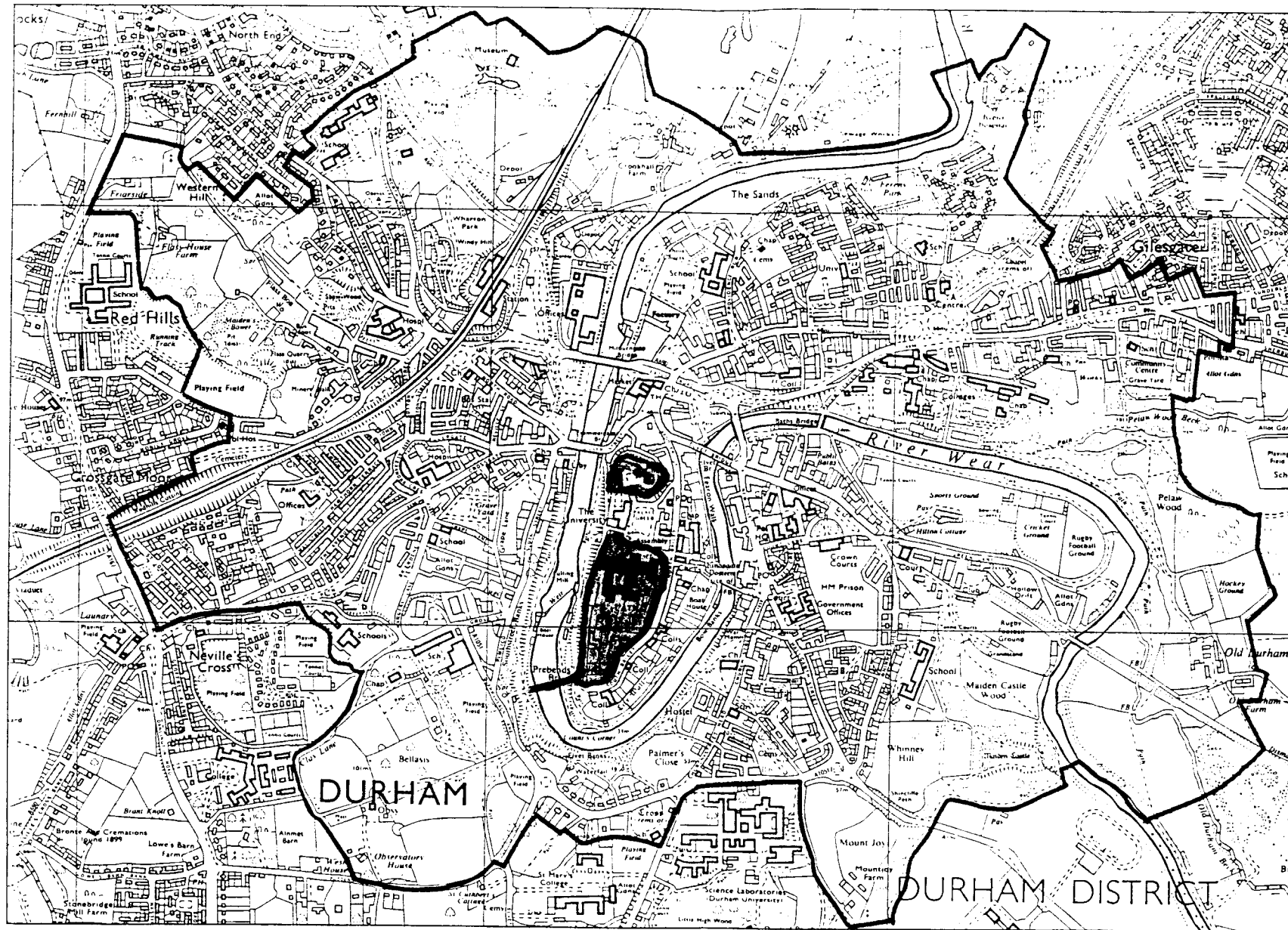
Title Minister of State

Department of the Environment

Date December 1985



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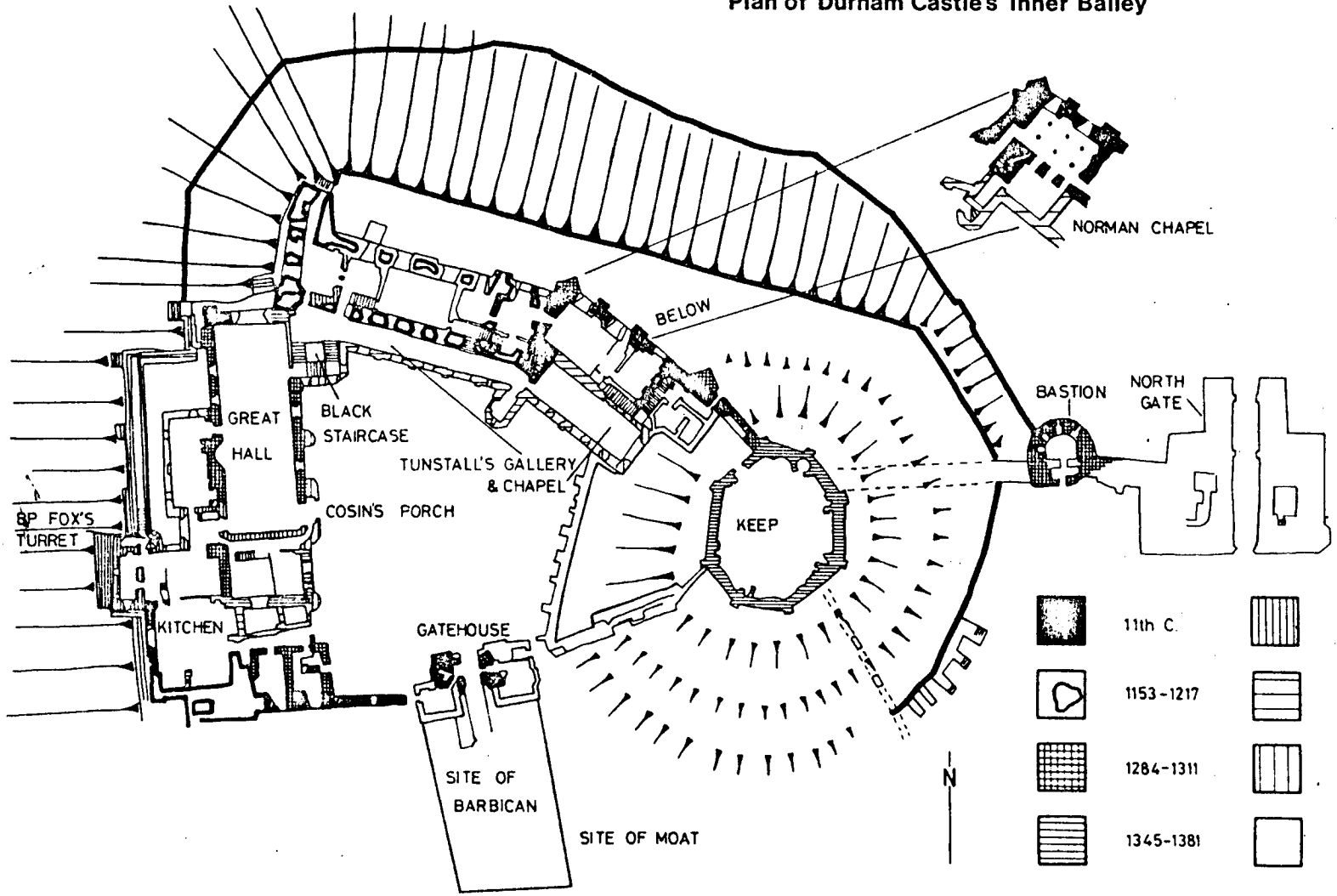


- Castle & associated area
- Cathedral & associated area

0 100 1000 Metres

City of Durham Conservation Area

Plan of Durham Castle's Inner Bailey



	11th C.		1494-1501
	1153-1217		1530-1559
	1284-1311		17th C.
	1345-1381		1700-

0 10 50 Metres

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
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МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST

N° 370

A) IDENTIFICATION

Nomination : Durham Cathedral and Castle

Location : County of Durham

State Party : United Kingdom

Date : December 23, 1985

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage list on the basis of criteria II, IV and VI.

C) JUSTIFICATION

Located on a rocky butte overlooking a bend in the Wear River, the monumental array constituted by the cathedral and its outbuildings to the south and by the castle which inhibits the main access to the peninsula, to the north, makes up one of the best known cityscapes of medieval Europe. The relatively small size of Durham, which is an episcopal and university town (25,600 inhabitants in 1985) is conducive to the sound conservation of this site which is partly wooded.

The history of Durham is linked to that of the transfer of the body of St. Cuthbert (died in 687), the evangelist of Northumbria who was buried on the island of Lindisfarne (Holy Land). In order to keep his remains safe from Viking raids, the monks transported them first of all to Chester-le-Street then, in 995 to Durham to which was transferred the Lindisfarne bishopric. In 998 the Saxon community of monks in Durham dedicated a stone "White Church" of which there are no remains. In 1022 the sacrist Alfred succeeded in stealing, for the benefit of the Cathedral, the important relics of the Venerable Bede who had remained buried in Jarrow since his death in 735.

After the Norman conquest bishops Walcher of Lorraine and William of Saint-Calais undertook to reform the clergy in Durham. Twenty-three Benedictine monks from Jarrow and Monkwearmouth were called forth in 1083. Thus, Durham became a privileged cathedral in which the northern Christian traditions were revived thanks to a monastic community which grew out of the Benoit Biscop foundation around the relics of Cuthbert and Bede.

The construction of the present cathedral (1093-1133), which is

linked to the banishment of William de Saint-Calais in Normandy and to his return from exile (1088-1091), constitutes one of the high points in the history of medieval architecture. The speed of the progress of the works, which were completed in forty years' time, accounts for the considerable unity in the style of this building, whose original layout has hardly been modified, especially the nave.

The nave is characterized by the alternation of supports - enormous bundle piers and hefty cylindrical columns- combined with an unprecedented vaulting system : double bays, very elongated in the lengthwise direction reigning between the transverse ribs which rest upon bundle piers. They received ribbed vaults marked by an alternation of diamond shapes and triangles whose organisation prefigures that of six-part vaults of early Gothic art. However, the elevation of the nave, with the diminishing proportion of the ground arcades, the galleries and the clerestories, remains close to the Norman models and the system of decoration characterized by the profusion of chevrons and diamond shapes cut, on a very large scale, into the column shafts, by the zigzags of the ribs, by the exclusive use of capitals with gadroons is revealing of traditional Romanesque aesthetics which also marks the sober masses of the harmonious facade which is flanked by two towers which project slightly and which were partially rebuilt during the 13th and 14th centuries.

A series of additions, reconstructions, embellishments and restorations has not substantially altered the structure of Durham Cathedral, where one can still admire, to the west, the Galilee placed in 1170-1175 in front of the Norman facade by Bishop Hugh of Puiset and, at the opposite end, the enormous flat projecting apse resembling a transept (Chapel of the Nine Altars) built in the 13th century (1242-1280) in order to facilitate movement around St. Cuthbert's reliquary. Another bold piece is the lantern tower which was reconstructed in the 15th century and the crossing of the transept which was re-vaulted on this occasion. The monastic buildings, grouped together to the south of the cathedral, comprise few of their pristine elements but make up a diversified and yet coherent ensemble of medieval architecture which 19th century restoration, substantial in the cloister and the chapter house, did not denature.

The architectural evolution of the castle, taking place over eight centuries is even more complex. Of the original Norman foundation, there remains essentially the typical layout comprising a motte to the east, and a large bailey to the west. We know that construction was begun in 1072 by Waltheof, Earl of Northumberland, but that several years later William the Conqueror entrusted the guarding of the castle to Bishop Walcher of Lorraine. The castle remaining under the sway of the successive bishops of Durham for 750 years was both an effective fortress which regularly faced the onslaught of Scottish troupes and the seat of the administrative and legal powers exercised on

behalf of the king by the bishops, who became bishop-princes following the Reform. In the 17th century the military role of the castle gave way to a more residential character which was further accentuated when the castle became a part of Durham University in the 19th century.

The present castle is a veritable labyrinth of halls and galleries of different periods, and in its north wing it houses various vestiges of the Romanesque epoch : the castral chapel, a tiny room with three groined vaults, is one of the most precious testimonies to Norman architecture, ca. 1080. The decoration of its six capitals is an essential reference in the study of sculpture in England after 1066. Slightly more recent, the Norman Gallery at the east end of which there is a spiral staircase which leads down to the chapel has a series of arches the archivolt of which are decorated with chevrons and zigzags.

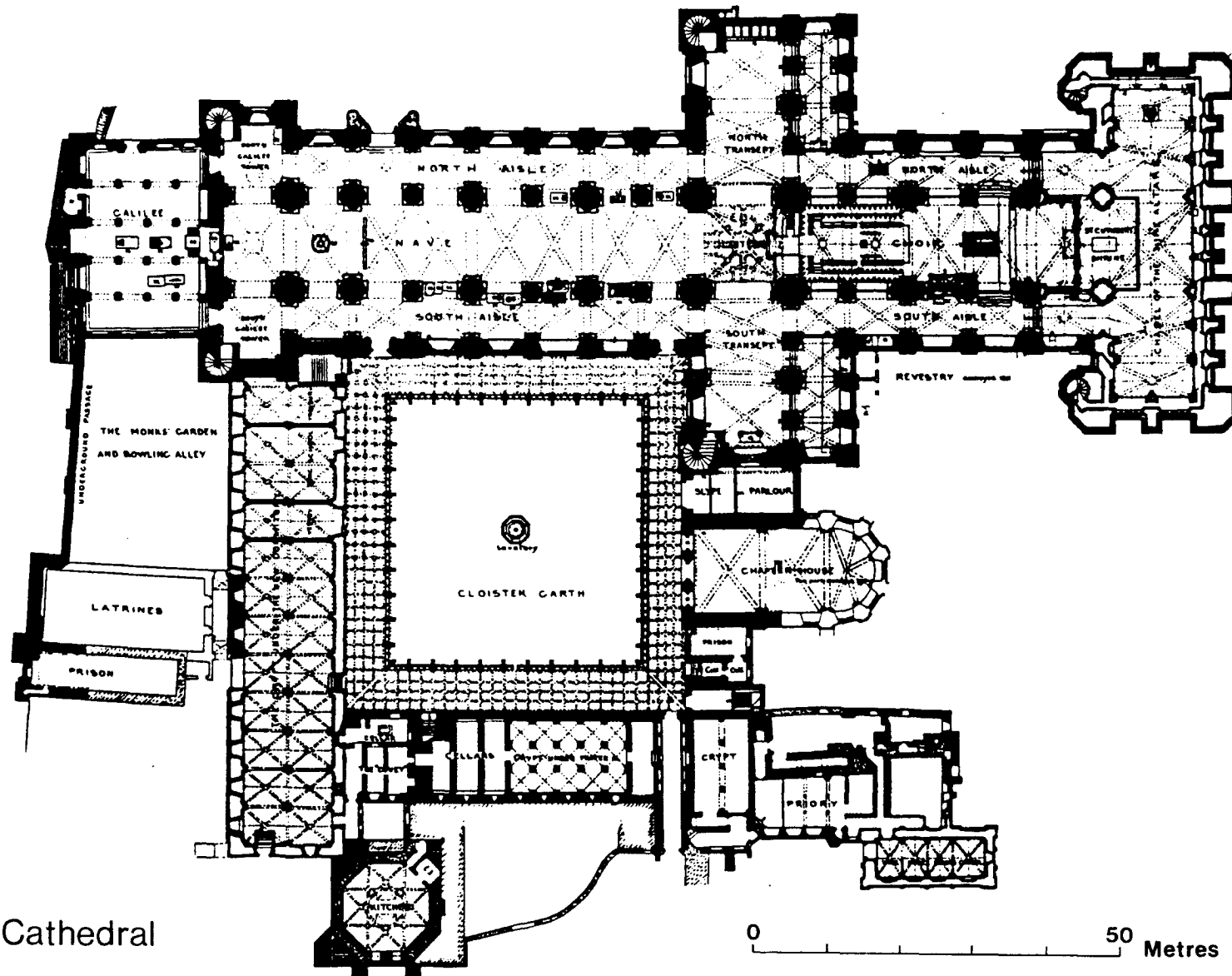
In adopting a favorable position with respect to the inclusion of Durham Cathedral and Castle on the World Heritage List, ICOMOS justifies this proposal essentially on the basis of criteria IV, II and VI.

Criterion IV. Durham Cathedral is the largest and most perfect monument of "Norman" style architecture in England. The small castral chapel for its part marks a turning point in the evolution of 11th century Romanesque sculpture.

Criterion II. Though some wrongly considered Durham Cathedral to be the first "Gothic" monument (the relationship between it and the churches built in the Ile-de-France region in the 12th century is not obvious), this building, due to the innovative audacity of its vaulting, constitutes -as do Spire and Cluny- a type of experimental model which was far ahead of its time.

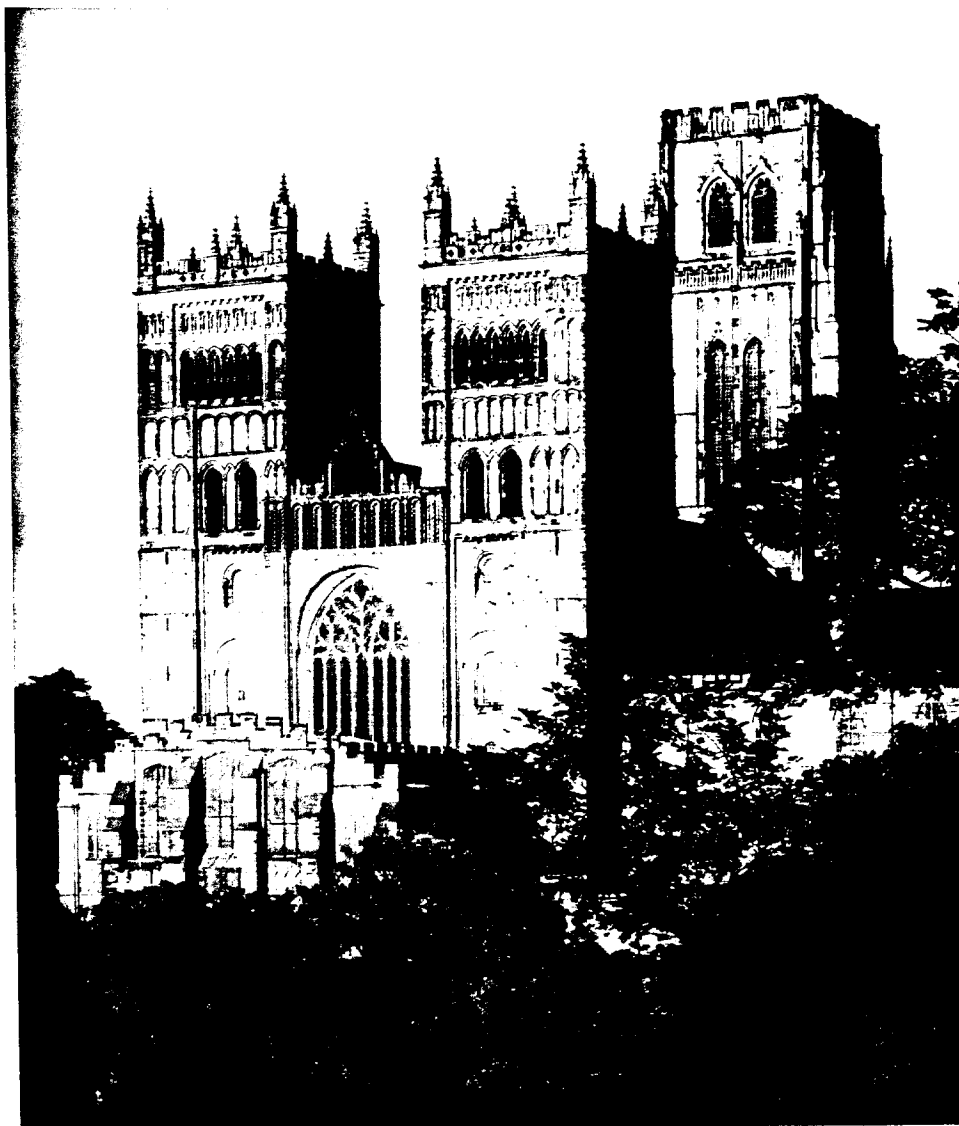
Criterion VI. Around the relics of Cuthbert and Bede, Durham crystallized the memory of the evangelizing of Northumbria and of primitive Benedictine monastic life.

ICOMOS, April 1986.



Durham Cathedral

0 50 Metres



DURHAM : Cathédrale vue de l'ouest.



DURHAM : nef de la cathédrale.



The Norman Chapel

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LISTE DU PATRIMOINE MONDIAL

N° 370

A) IDENTIFICATION

Bien proposé : Cathédrale et château de Durham

Lieu : Comté de Durham

Etat partie : Royaume Uni

Date : 23 Décembre 1985

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial au titre des critères II, IV et VI.

C) JUSTIFICATION

Sur un éperon rocheux surplombant un méandre de la Wear, l'ensemble monumental formé par la cathédrale et ses dépendances, au sud, par le château qui barre l'accès principal de la presqu'île, au nord, constitue un des paysages urbains les plus célèbres de l'Europe médiévale. La médiocre importance de la ville épiscopale et universitaire de Durham (25.600 habitants en 1985) contribue à la bonne conservation de ce site exceptionnel, en partie boisé.

L'histoire de Durham est liée à celle des translations du corps de Saint Cuthbert (mort en 687), l'évangéliste de la Northumbrie, enseveli dans l'île de Lindisfarne (Holy Island). Pour mettre sa dépouille à l'abri des raids vikings, les moines la transportèrent d'abord à Chester-le-Street puis, en 995, à Durham où fut transféré le siège de l'évêché de Lindisfarne. Dès 998, la communauté saxonne des moines de Durham dédiait une "église blanche" en pierre dont il ne subsiste rien. En 1022, le sacristain Alfred parvenait à voler, au bénéfice de la cathédrale, l'insigne relique de Bède le Vénérable, enseveli à Jarrow depuis sa mort en 735.

Après la conquête normande, les évêques Gaucher de Lorraine et Guillaume de Saint-Calais se préoccupèrent de réformer le clergé de Durham. C'est précisément à vingt-trois moines bénédictins de Jarrow et de Monkwearmouth que l'on fit appel en 1083. Durham devint ainsi une cathédrale privilégiée, où les traditions chrétiennes du nord revivaient grâce à une communauté monastique issue de la fondation de Benoît Biscop, autour des reliques de Cuthbert et de Bède.

Mise en rapport avec le bannissement de Guillaume de Saint-Calais

en Normandie et avec son retour d'exil (1088-1091), la construction de la cathédrale actuelle (1093-1133) constitue l'un des événements majeurs de l'histoire de l'architecture médiévale. La rapidité des travaux, menés à bien en quarante ans, explique la grande unité de style de cet édifice dont les dispositions originelles n'ont guère été modifiées, surtout dans la nef. Celle-ci se caractérise par l'alternance des supports -énormes piliers fasciculés et puissantes colonnes cylindriques- alliée à un système de voûtement sans précédent : des travées doubles, très allongées dans le sens longitudinal, règnent entre les doubleaux qui reposent sur les piles fasciculées. Elles ont reçu des voûtes d'ogives constituées par une alternance de losanges et de triangles dont l'organisation présage celle des voûtes sexpartites du premier art gothique. Toutefois, l'élévation de la nef, avec la proportion décroissante des grandes arcades, des tribunes et des fenêtres hautes, reste proche des modèles normands et le système décoratif, caractérisé par la profusion des chevrons et des losanges gravés à très grande échelle sur les fûts de colonnes, par les zig zags des nervures, par l'emploi exclusif des chapiteaux à godrons est révélateur de l'esthétique romane traditionnelle qui détermine également les masses sobres de la façade harmonique, flanquée de deux tours légèrement en saillie et partiellement reconstruites aux XIII^e et XIV^e siècles.

Adjonctions, réfections, embellissements et restaurations n'ont pas gravement altéré la structure de la cathédrale de Durham où l'on admire encore, à l'ouest, le galilée plaqué en 1170-1175 au devant de la façade normande par l'évêque Hughes de Puiset et, tout à l'opposé, l'énorme chevet plat saillant à la manière d'un transept (chapel of the Nine Altars) bâti au XIII^e siècle (1242-1280) pour permettre une meilleure circulation autour de la châsse de Saint Cuthbert. Autre morceau de bravoure, la tour-lanterne a été reconstruite au XV^e siècle et la croisée du transept voûtée à neuf à cette occasion. Les bâtiments monastiques, massés au sud de la cathédrale, ne retiennent que peu d'éléments primitifs mais forment un ensemble diversifié et néanmoins cohérent d'architecture médiévale que les restaurations du XIX^e siècle, particulièrement lourdes dans le cloître et la salle capitulaire, ne parviennent pas à dénaturer.

L'évolution architecturale du château, qui concerne près de huit siècles, est plus complexe encore. De la fondation normande primitive, il retient essentiellement le plan typique alliant une motte, à l'est, à une vaste basse-cour, à l'ouest. On sait que la construction fut entreprise en 1072 par Waltheof, comte de Northumberland, mais que, quelques années plus tard, Guillaume le Conquérant confia la garde du château à l'évêque Gaucher de Lorraine. Restant aux mains des évêques successifs de Durham pendant 750 ans, le château fut tout à la fois une forteresse efficace, sous les murs de laquelle se brisèrent régulièrement les assauts des troupes écossaises, et le siège des pouvoirs administratifs et judiciaires exercés au nom du roi par les

évêques, devenus princes-évêques après la Réforme. Au XVIIe siècle, la fonction militaire disparut et le château prit un caractère résidentiel plus marqué, que son affectation à l'Université de Durham au XIXe siècle a encore accentué.

Véritable labyrinthe de salles et de galeries de diverses époques, le château actuel abrite, dans son aile nord, plusieurs vestiges d'époque romane : la chapelle castrale, minuscule salle à trois nefs voûtées d'arêtes, est l'un des plus précieux témoins de l'architecture normande, vers 1080. Le décor de ses six chapiteaux constitue une référence essentielle pour l'étude de la sculpture en Angleterre après 1066. Légèrement plus récente, la galerie normande à l'extrémité orientale de laquelle un escalier en spirale descend vers la chapelle offre une série d'arcades dont les archivoltes sont ornées de chevrons et de zig zags.

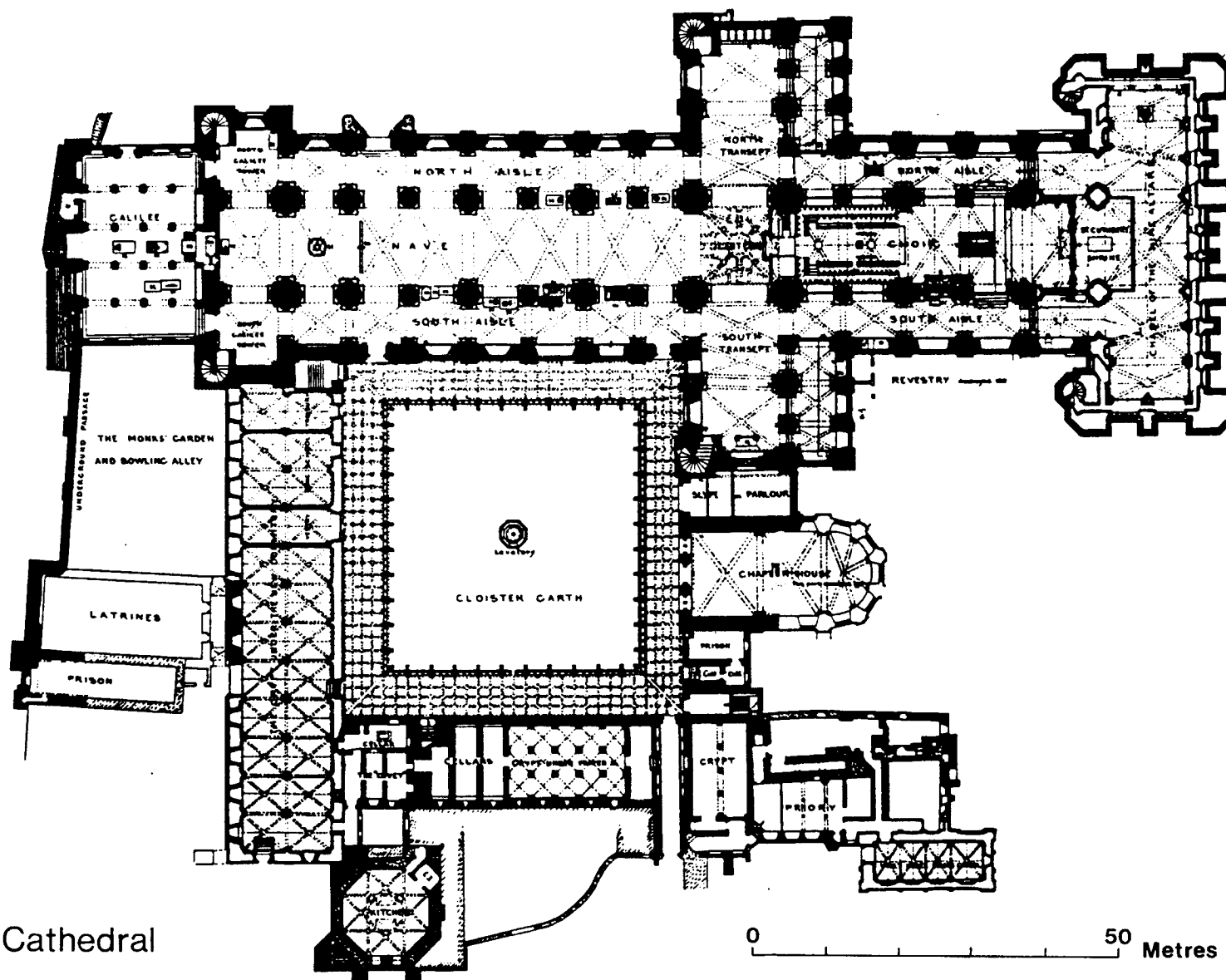
En donnant un avis favorable à l'inscription de la cathédrale et du château de Durham sur la Liste du Patrimoine mondial, l'ICOMOS justifie essentiellement cette proposition par les critères IV, II et VI.

Critere IV. La cathédrale de Durham est le monument le plus vaste et le plus achevé de l'architecture "normande" en Angleterre, la petite chapelle castrale constituant de son côté un jalon essentiel dans l'évolution de la sculpture romane du XIe siècle.

Critere II. Quoiqu'on ait voulu faire, bien à tort, de la cathédrale de Durham le premier monument "gothique" (la filiation des églises élevées au XIIe siècle en Ile de France n'est pas évidente), cet édifice, par l'audace novatrice de son voûtement constitue -comme Spire et Cluny- une sorte de modèle expérimental très en avance sur son temps.

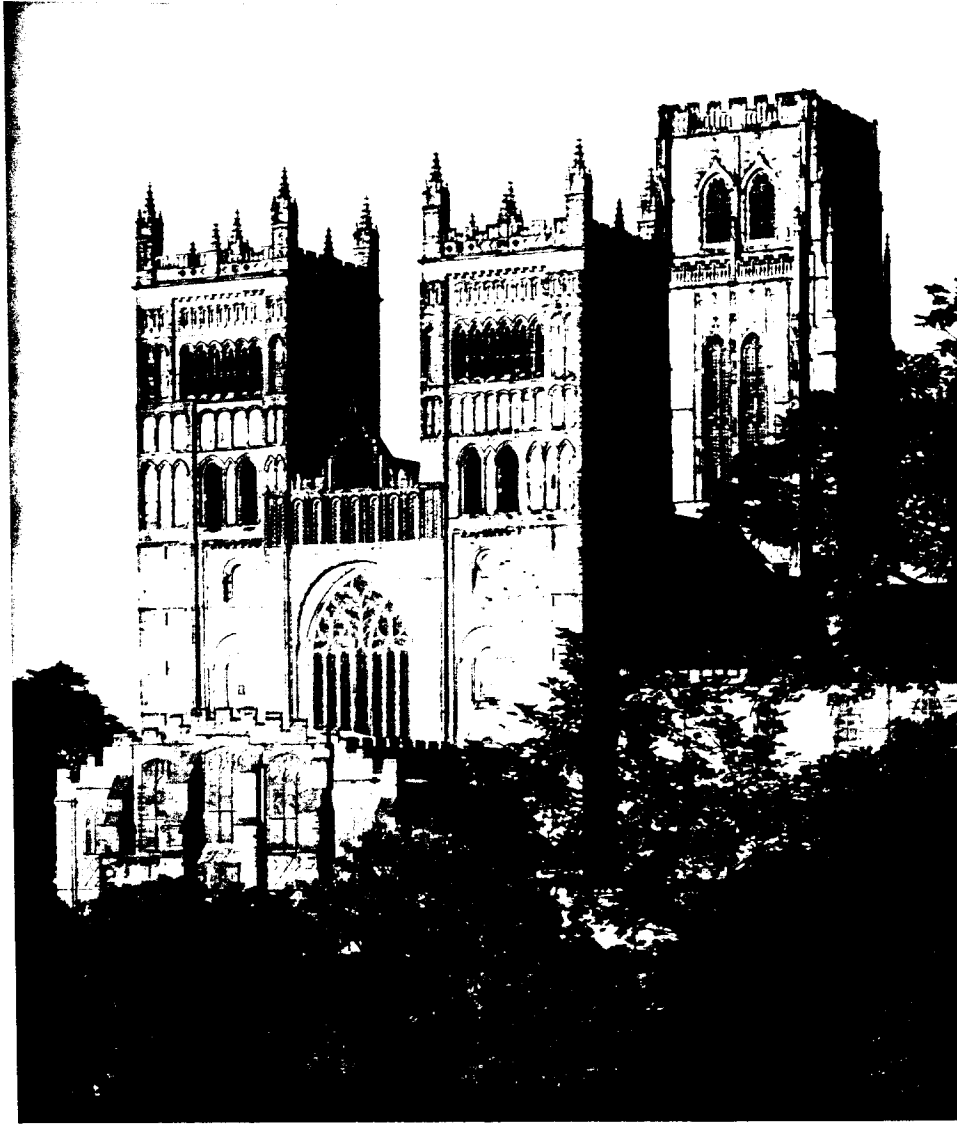
Critere VI. Durham a cristallisé autour des reliques de Cuthbert et de Bede les souvenirs de l'évangélisation de la Northumbrie et du monachisme bénédictin primitif.

ICOMOS, Avril 1986.



Durham Cathedral

0 50 Metres



DURHAM : Cathédrale vue de l'ouest.



DURHAM : nef de la cathédrale.



The Norman Chapel