Christ
Church
Cathedral
Dublin

CONSERVATION MANAGEMENT PLAN

JUNE 2023

Contents

EXECUTIVE SUMMARY AND SUMMARY OF POLICIES

Much of Christ Church Cathedral's significance lies in the continual use of the site as a place of ecclesiastical worship from its foundation in 1028 down to the present day. The cathedral is the oldest building in the city still fulfilling the function for which it was built. The long ecclesiastical connection with this spot is itself a great inheritance.

Architecturally and aesthetically the cathedral is a structure of great beauty and architectural sophistication. Christ Church Cathedral is one of the finest examples of medieval gothic architecture in Ireland. It was the first Irish building to use the three-storey interior façade – combining arcade, triforium and clerestory – which developed in Europe. Only two other medieval cathedrals employed three-storey internal facades – the chancel of Waterford Cathedral and the chancel and transepts of St Patrick's Cathedral, Dublin. The interior of Christ Church's gothic nave has been described as the most accomplished piece of gothic architecture in Ireland while the chapter house ruin has also been noted for its architectural sophistication.

Christ Church has witnessed almost all of Dublin's great events and epochs spanning the Christianization of the Viking settlement of Dublin, the establishment of a diocese, the Anglo-Norman colonisation of the city and cathedral, visits by at least four kings of England, the coronation of the imposter king Lambert Simnel, the reformation and dissolution of the religious houses, Cromwell and his Commonwealth, the restoration of Protestant worship with King Charles II and varied periods of glory, decay and renewed glory during the eighteenth, nineteenth and twentieth centuries. No other building so readily embodies the tangible and intangible history of Dublin.

The preparation of this conservation management plan has allowed for the significance of the cathedral and its collections to be assessed through a multi-disciplinary process which included consultation with external stakeholders. Issues affecting this significance have been identified and the following policies

have been adopted for the purposes of maintaining, protecting, and enhancing the significance of the place.

P1 – *This plan will be formally adopted by the board as the principal strategic framework for the management of the cathedral and will be made publicly accessible.*

P2 – *The board will prioritise the protection and enhancement of the significance of the cathedral and its collections in managing the site and planning for any change*.

P3 – *The plan will be used as the basis for the long-term care, management and development of the cathedral and its collections*.

P4 – *The conservation management plan will be reviewed in light of new developments, emerging knowledge and understanding, and at intervals of not more than 5 years.*

P5 – *All works of maintenance, repair and development shall comply with the statutory protection measures that are in existence at that time*.

P6 – *The cathedral will seek to strengthen the protection of the setting of the cathedral and will encourage Dublin City Council to develop policies for the enhancement of the cathedral setting*.

P7 – *The board will engage with the Department of Housing, Local Government and Heritage for the purposes of agreeing a protocol for ministerial notifications when specific works of maintenance and repairs are being undertaken*.

P8 – *Where proposed works involve excavation, a suitably experienced licenced archaeologist should be appointed at the earliest opportunity to co-ordinate the archaeological strategy*.

P9 – *Interventions and/or excavations within the cathedral and precinct shall be kept to a minimum. Where excavation is unavoidable, opportunities for research should be exploited.*

P10 – *Archaeological reports detailing investigations carried out over the years should be held at the cathedral. Ideally these should be collated as a single report detailing all findings to date*.

P11 – *The board should ensure that a surveyor of the fabric is retained at all times. A single advisor should be appointed to ensure consistency of advice and clarity in planning for future developments*.

P12 – *A fabric committee with appropriate terms of reference should be retained.*

P13 – *A set of principles for conservation of the cathedral and associated buildings, shall be agreed.*

P14 – *A full inspection of the cathedral should be undertaken every five years to allow for planning of maintenance and repairs.*

P15 – *The board will seek to compile a measured survey of the building.*

P16 – *A professional high-quality photographic survey should be made of the significant monuments in the cathedral*.

P17 – *The monuments should be inspected periodically by an appropriately skilled specialist* and a *conservation maintenance programme should be implemented.*

P18 – *The organ should be inspected periodically by a qualified specialist and a report on its current condition should be sought.*

P19 – *The bellringers and the cathedral administration shall meet annually* and *the bellringers shall prepare an annual report.*

P20 –*The bells should be inspected every five years as part of the quinquennial inspection to allow for planning and implementation of maintenance and repairs*.

P21 – *Opportunities to promote the role of the bells and bell ringers shall be explored*.

P22 – *The existing mechanical and electrical installations will be assessed in terms of performance and efficiency within an over-arching aim to reduce energy consumption.*

P23 – *A disaster plan should be prepared for the cathedral.*

P24 – *New construction will be the highest quality design achievable at that time and will respect the significance of the cathedral and its mission.*

P25 – *The cathedral will collaborate with Dublin City Council in preparing a master plan for the cathedral precinct.*

P26 – *Any conservation works to the chapter house ruin will be fully informed by appropriate survey and analysis.*

P27 – *All new planting will be planned to enhance the biodiversity of the site*.

P28 – *Opportunities to interpret the historic evolution of the precinct will be explored*.

P29 – *Uses will be compatible with the role of the cathedral as a place of worship and Christian mission.*

P30 – *The cathedral will regularly review the management of events and the guidance supplied to contractors and event organisers to prevent damage and harm to the building and its features*.

P31 – *An accessibility audit should be prepared for the cathedral.*

P32 – *The cathedral will develop its learning role, for the purpose of enhancing understanding of the cathedral and its mission for as wide an audience as possible.*

P33 – *It will maintain the highest standards in training of guides and provision of interpretative material* and *will develop collaborative working relations with other related cultural institutions.*

P34 – *As resources allow, the cathedral will prepare an oral history plan.*

P35 – *A research strategy for the cathedral will be developed.*

P36 – *The archives policy shall be implemented on an ongoing basis and will be reviewed periodically.*

P37 – *The cathedral will work towards finding a new repository for archival documents and reference material directly related to the cathedral*.

P38– *Items with a significant historical connection with the cathedral will not be disposed of*.

P39 – *An inventory of all significant moveable items and objects within the cathedral shall be prepared.*

P40 – *Proposals for the medium and long term care of the collection will be developed and agreed with the city archaeologist and National Museum as appropriate.*

The Board of Christ Church Cathedral wishes to acknowledge the funding towards the preparation of this conservation management plan which was provided by the Department of Housing, Local Government and Heritage through the Community Monuments Fund

1. INTRODUCTION AND BACKGROUND

1.1. Context & purpose

Christ Church Cathedral owes its establishment to Sitriuc Silkenbeard, King of Dublin, who undertook a pilgrimage to Rome in 1028 and returned with Dúnán, the first Bishop of Dublin. The cathedral as it survives today is a great medieval building, built in two principal phases in the late 12th century and early 13th century, notwithstanding the fact that the cathedral was extensively 'restored' during the 1870s by the prominent English architect, George Edmund Street.

The value and interest of the cathedral and its 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 physical presence in the city of Dublin, and the value of its wider role in the city. The significance of cathedral and precinct is enhanced by the archaeological potential of the site, set in the midst of the Viking settlement of Dublin.

This conservation management plan sets out to enable a better understanding of the cathedral and its significance. The purpose of the plan is to provide guidance for the day-to-day management of the cathedral, its precinct, and its collections; planning for change and development; and continuing programmes of maintenance and repair. It is intended to guide the Board of the cathedral and relevant committees in developing proposals for works which could affect the

cathedral and the precinct. The plan aims to be a catalyst for improving the use and educational value of the cathedral and site; as a place of Christian worship and mission; and as a community resource. The plan will serve as a basis for discussions with Dublin City Council, the Department of Housing, Local Government and Heritage, amenity societies and other statutory consultees.

Different issues may become relevant over time, whilst present ones may fall away – hence it is important to recognise that the plan should be reviewed on a periodic basis. New or previously unknown information about various elements of the cathedral may emerge. It is important that the plan is capable of being updated, changed or supplemented as and when required, and for that reason it is to be a 'living document' that can continue to be improved and remain relevant.

The plan summarises and adds to existing information to provide a comprehensive understanding of the cathedral's development through time; assesses the significance and importance of the site and its various elements, collections, and activities; it defines issues which might impact this significance and proposes policies to guide future change, management and maintenance to help protect the character and significance of the place.

The plan has not been prepared with any single development in mind. The focus therefore has been on the heritage value and significance of the cathedral rather than any specific proposals for change.

The year 2028 will mark the 1000th anniversary of the foundation of Christ Church Cathedral by King Sitriuc of Dublin; the 900th anniversary of the birth

of Archbishop Laurence O'Toole, patron saint of the archdiocese of Dublin and the 150th anniversary of the completion of the cathedral's complex restoration. It is therefore timely and appropriate to take stock and to consider and define the cultural significance of the cathedral in a holistic way. In tandem it is necessary to identify threats to this cultural significance and, following consultation with stakeholders, formulate and adopt policies that will ensure that its cultural significance is not diminished. The preparation of a conservation management plan is seen as the most appropriate means of undertaking such an assessment.

1.2. Structure of the conservation management plan

The underlying principles are drawn from *The Conservation Plan* by James Semple Kerr (1st edition 1996), and take account of the series of international charters on the built heritage of which the most important for conservation plan purposes is the Charter for the Conservation of Places of Cultural Significance, Australia ICOMOS, 1999 (otherwise known as the Burra Charter).

The conservation management plan is arranged in four principal sections as follows:

Understanding the cathedral: the summarises what is known about the history and development of the cathedral and its precinct. A sequence of phases is set out covering the period from the foundation of the cathedral until the present day. It also addresses collections and summarises the life of its community and the range of its activities.

Assessment of significance: sets out criteria for assessing significance, identifies heritage values associated within the cathedral and brings them together in a general Statement of Significance.

Issues and opportunities: considers factors which have affected the site in the past or could do so now or in the future. It identifies its vulnerabilities, from

fabric to operational aspects, and examines how these threats can be mitigated as well as identifying opportunities for enhancing the cathedral.

Policies: synthesises information from the previous sections to develop a range of polices for the particular requirements and circumstances of Christ Church Cathedral. It proposes policies for meeting these concerns; the aim being to protect the significance of the place and promote its proper care and understanding.

Supporting Information

Gazetteer: Provides a detailed description of the cathedral.

Essays: Copies of the essays provided by contributors to the plan which informed our understanding of the cathedral.

1.3. Consultation

In preparing this conservation management plan, we undertook consultation with a number of stakeholders. These included the Department of Housing, Local Government and Heritage, Dublin City Council, the Irish Georgian Society, Failte Ireland, the Royal Society of Antiquaries of Ireland, An Taisce and the Heritage Council.

1.4. Acknowledgements

The conservation management plan has been prepared under the direction of Frank Keohane - Surveyor of the Fabric to Christ Church Cathedral. The preparation of the plan has been aided by contributions from members of the conservation management team, many of whom are widely recognised authorities in their respective fields of expertise.

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Music	Tom Little & Sue Hemmens
Precinct	Bernard Brady & Frank Keohane

1660 seal of cathedral based on 13th century original

2. UNDERSTANDING THE CATHEDRAL

2.1. Introduction, scope & sources

This section of the conservation management plan contains information that informs the later sections which deal with significance, risks and opportunities, and ultimately the policies proposed for protecting and enhancing the significance of Christ Church Cathedral. It deals with the historical development of the cathedral, its collections, its immediate setting, and its position in the wider context of the city, as a way of understanding the cathedral.

The scope of the plan is the cathedral church itself, the current chapter house, the precinct, and the Synod Hall Bridge. The former Synod Hall – now known as Dublinia – has not been addressed in detail as part of the plan.

The material development of the cathedral should be understood as part of a broader history of community, beliefs, and worship over many centuries. This less tangible legacy, reflecting the lives and ideals of many who have built and worshipped at Christ Church over the centuries, makes a powerful contribution to the value and significance of the place. The vitality of the living institution and a sense of continuity with the past allows for connections with past communities through a shared experience of the cathedral. That vitality also secures continuity into the future.

Understanding of the cathedral, assessments of significance, and the identification of risks and opportunities have been based on a process of consultation with members of the cathedral team as well as research drawing on the material listed in the supporting information.

2.2. The Cathedral and its setting

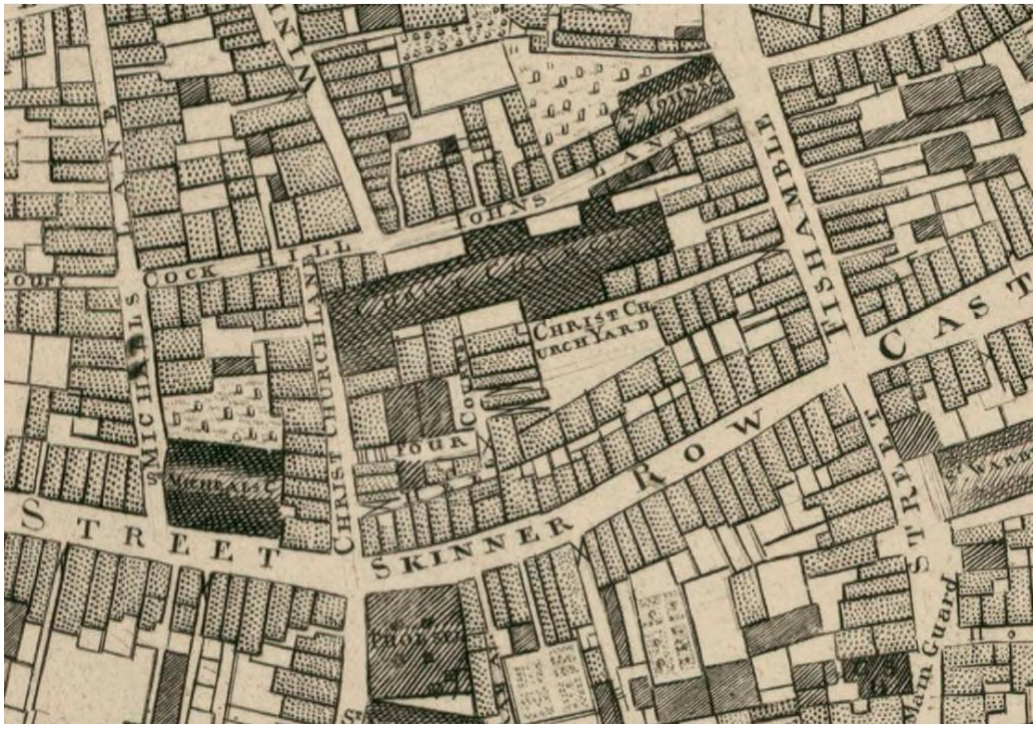
Christ Church Cathedral lies in the heart of the city of Dublin, albeit the civic centre of Dublin, as the commercial and retail core of the city have migrated eastwards and downstream over a period of at least four hundred years. The civic offices of Dublin City Council are located immediately to the north of the cathedral. Dublin Castle, the ceremonial seat of the Irish state is located to the south-east, while almost due south, is St Patrick's Cathedral, Dublin's second medieval cathedral.

Aerial view of Christ Church Cathedral

The cathedral sits on the shoulder of a low ridge which looks north to the river Liffey and south to the Dublin mountains. It sits below the crest of the hill which is occupied by the ancient routeway known as the Slige Mór, today represented by the alignment of Christ Church Place, High Street and Thomas Street. The cathedral was built in the south-west corner of the Viking or Hiberno-Norse settlement of Dublin or Dyflinn. This part of Dublin was extensively redeveloped during the second half of the twentieth century – at times with great controversy – and there are no visible standing remains of this early phase of Dublin. Christ Church Cathedral is therefore the most

prominent standing representation of Viking and later Anglo-Norman Dublin in this part of the city.

When first built, the cathedral and its precinct occupied a sizeable proportion of the early enclosed Viking settlement which dates to the first half of the 10th century. The setting was visually prominent being bounded to the south by the Slige Mór and to the east by a further roadway leading to the Viking port, now consisting of Fishamble Street and Werburgh Street. While this ancient street pattern survives, the urban setting has been entirely transformed and the cathedral today stands in what could be regarded as a park-like setting, albeit one ringed on two sides by roads with high traffic volumes. Until the start of the 19th century the cathedral and its precinct were surrounded by a warren of narrow streets, lanes, and tightly packed houses. Many of these buildings encroached on and obstructed views to the cathedral - from nearby streets, the cathedral would have been largely invisible to passers-by. With the exception of the west door, the cathedral was approached via narrow laneways and courts.



1756 map by John Rocque showing cramped nature of the streets surrounding the cathedral

The process of urban clearance and street widening commenced under the Wide Street Commissioners in the early 19th century with the clearance of Skinners Row (today Christ Church Place) and the former Four Courts to open up a vista of the cathedral's south flank. This process also included the widening and realignment of St Michael's Hill and Winetavern Street to the west. In 1881 a new street (Lord Edward Street) was pushed through an existing urban block to connect Dame Street and Christ Church Place. This process of urban clearance culminated in mid-20th century road widening works to accommodate motorised traffic with substantial clearances of Patrick Street, Nicholas Street and High Street. Ultimately this has resulted in the historic urban grain of the medieval city being almost entirely obliterated.

Today the cathedral is surrounded to the south and east by landscaped gardens which are enclosed by tall railings and stone piers. The bright and open setting gives no sense of the rather claustrophobic atmosphere of the medieval priory with its cloister and adjoining ranges which occupied the western end of the present precinct. The eastern portion of the grounds, now largely laid to grass and possessing a handsome stand of London plane trees was occupied by houses and commercial buildings until the late 19th century. To the west, the cathedral is linked to the former Synod Hall, on the other side of St Michael's Hill, by a highly picturesque bridge spanning the roadway. The wide-open streets to the south, allow for clear views of the cathedral and ensure that it is a highly prominent landmark in this part of the city. The view along Lord Edward Street from Dame Street to the cathedral's tower ensures that it has at least a modest visual presence in the more leisure-orientated parts of the city to the east.

To the north the pedestrianised John's Lane is entirely overshadowed by the cathedral and one can appreciate the scale of the building in relation to the narrow width of the medieval streets. Further north, a gap in the building line

along the south bank of the Liffey quays allows views to the cathedral. While the neat lawns and trees in the grounds of the Civic Offices act as a green foil to the cathedral – a little dash of rus in urbe - this is all the more startling when one considers the thriving and thronged medieval city that existed beneath today's green sward.

Mid 20th century view of cathedral from the Liffey

The cathedral's remove from the retail and commercial heart of the city to the east, means that it can be taken for granted, ignored, and even forgotten. While it may be known to and loved by many citizens of Dublin, its full cultural importance and emotional power are perhaps not always acknowledged and appreciated. The board of the cathedral in collaboration with other civic and cultural partners should therefore strive to celebrate and promote the cathedral as a beacon for the city's vibrant cultural life as it approaches the 1000th anniversary of its foundation.

2.3. Cathedral in context: foundation and Dublin

2.3.1. Pre-Viking settlements

Dublin, in the shape of the original settlement of Áth Cliath, was situated at the interface of the kingdom of Leinster to the south and the Uí Néill territories of Brega and Mide to the north. Ecclesiastically and politically, the identity of early Dublin would have been moulded by the political considerations of its border location and its central-place potential at the terminus of the Slige Mór, the great east–west highway that crossed Ireland at its narrowest point. The primary settlement of Áth Cliath stood to the west of Christ Church Cathedral close to the city's oldest church site at St Audoen's church of Ireland. Its present dedication to St Ouen of Normandy is the product of the Anglo-Norman colonisation of Ireland, having previously been dedicated to St Colum Cille (Columba). An early Christian presence in Dublin is associated with the settlement called Duiblinn (normalised as Dubhlinn) to the south of Dublin Castle. Early references to, and later traditions about, abbots and bishops at Dublin relate essentially to Duiblinn rather than to Áth Cliath.

2.3.2. Viking settlement

The traditional date of the first permanent Viking settlement at Dublin is 841, but earlier raids in the district are recorded. Lusk, for example, was plundered and burnt in 827 and Clondalkin six years later. The chosen site for settlement was the monastic settlement at Duiblinn which was located on the south side of the black pool in the river Poddle. Today the 'black pool' is occupied by the garden of Dublin Castle. It is assumed that the local Uí Fergusa dynasty was eliminated and that the early Viking kingdom of Dublin (established 853) was its successor. The Viking settlers were later evicted by a Brega–Leinster coalition in 902 and, although they returned in 917, Dublin remained politically unstable until the mid-tenth century. Grandsons and a great-grandson of King Ímar the Boneless (d. 873) abandoned Dublin in succession. King Amlaíb Cúarán who, having failed twice to have himself accepted as king of York,

returned to Dublin in 952 and devoted himself to its development, by which time the settlement had acquired earth and timber defences.

Viking era timber box found at the cathedral with a rebate for a lid

2.3.3. Christianisation of the Vikings

Of the three Scandinavian countries, the conversion of the Danes to Christianity is the best known. As early as 826 its king, Harald Klak, accepted Christianity at Ingelheim in Germany and a few years later St Ansgar led the first Christian mission to Scandinavia although this ultimately failed. While there was a fairly consistent effort to persuade individual Danes to convert, there was no mass conversion. In 864 Pope Nicholas I wrote to King Horic II to thank him for sending alms to Rome but reprimanded him for continuing to worship idols. The failure of Christianity to make decisive inroads in Denmark is reflected in an Arab visitor's description of Hedeby c. 950 where there was a Christian church, but the mass of the population was still thoroughly pagan.

In the next generation King Harald Bluetooth converted c. 965, yet his son, Sven Forkbeard, revolted against his father as part of a pagan reaction. Mass

conversion in Denmark, if it came at all, only occurred in the next reign, that of Cnut the Great (Canute) who became the king of England in 1016 and of Denmark in 1019. As Christianity became more fashionable in Scandinavia, Cnut made a formal visit to Rome in 1027 - that is one year before Sitriuc Silkenbeard made a similar visit to Rome.

The conversion of the Norwegians is radically different, something of which King Sitriuc of Dublin may well have been aware. Here the central character is Olaf Haraldsson. Before he became king, Olaf led a classic Viking-style career in the Baltic region and in Normandy. In Normandy he adopted Christianity, and on his return to Norway he seized power and tried, sometimes by force, to get his countrymen to convert. Following a rebellion, Olaf was killed at the battle of Sticklestad, near Trondheim, in 1030. Grimkell, the English bishop of Trondheim (Nidaros), built a chapel on the site of his grave and declared him a saint on 3 August 1031. After the succession of Olaf's son, Magnus I, in 1035, Christianity spread rapidly.

The earliest documented church in York, apart from the minster, was dedicated to St Olaf (Olave). Dublin's church of that name is not mentioned in any record until the late twelfth century. Its position in Fishamble Street suggests that it may have served as a sailors' and traders' church for Christian Scandinavians. It could have been founded at any time from the mid-eleventh century and among the relics of Christ Church Cathedral was part of the vestment of St Olaf, probably presented by Dublin's first Hiberno-Norse bishop, Dúnán (c. 1030–74).

2.3.4. Initiatives by father and son

In considering Sitriuc's pilgrimage in 1028 and subsequent establishment of a cathedral, one needs to consider the attitude to Christianity of his own father,

Amlaíb Cúarán. To some extent his career emulated traditional Viking values. In 946 he plundered Kilcullen in Co. Kildare and in 964 he led an attack on Kildare. In 970 he plundered Kells in Co. Meath. Yet according to the Anglo-Saxon Chronicle, he had been baptised as a Christian in England at the instigation of Archbishop Wulfstan I of York in 943. At this stage in his life Amlaíb's Christian faith appears to have been little more than skin-deep. His motivations for baptism may have been political rather than religious.

Coin dating to c.1035 depicting Sitruic and a cross with two hands on each side

'Like father, like son', one might suppose. As the cofounder of the cathedral and Hiberno-Norse diocese of Dublin, why did Sitriuc leave it so late in his life? In the year of his pilgrimage to Rome (1028) he was probably approaching sixty, having been king for thirty-eight years. One reason was a residual paganism among elements of the male elite. Although Sitriuc was a survivor of the bloodbath at Clontarf, probably as commander of forces stationed in the town itself, there then followed serious turbulence during the reign of Olaf Haraldsson up the Atlantic coastline in Norway, caused specifically by the issue of Christianisation. This could be a disruptive and even dangerous business; it needed to be managed discretely and, if necessary, at a distance.

Accordingly, Sitriuc made a virtue of a very public profession of his Christian faith by journeying to Rome as a pilgrim in 1028. He did so accompanied by Flannacán Ua Cellaig, the king of Brega. We shall never know what Sitriuc's real intentions were as he set off, but the outcome implies that one of them was to obtain a suitable candidate as bishop. Flannacán may have been involved in choosing a bishop as Dúnán may have been a member of the Uí Dúnáin of Tuilén, one of the learned families of Brega. Dúnán was Irish and Irish-speaking, having been trained for the priesthood in western Germany, just like the first Icelandic bishop a generation later.

Dúnán was a monk at one of two Benedictine monasteries in Cologne, probably Gross St Martin, as Dagmar Ó Riain-Raedel has recently demonstrated. Sitriuc was received in Cologne by its abbot, Helias (Ailill of Muckno, Co. Monaghan). Raghnall Ó Floinn has demonstrated that most of Christ Church's foundation relics were procured in Cologne. The emphasis in recent scholarship on the Cologne connections with Dublin in the foundation years has had the effect of questioning any possible influence from Canterbury. We should remember that, in Sitriuc's lifetime, there were strong English connections. Early in his reign he initiated a regular silver currency modelled on the Crux series of pennies then current in King Æthelred's country. It has also been suggested that there was a Dublin colony in King Cnut's court and city at London. There is some evidence that Sitriuc visited Cnut's court in the period c. 1027–33. After all, both kings spoke the same language that we call Old Norse.

The initial phase of monastic governance at Christ Church was attributed by Aubrey Gwynn to the second Hiberno-Norse bishop, Gilla Pátraic (1074–84). Gilla Pátraic received his Benedictine training at Worcester in England. Evesham Abbey in the same English diocese was the resort of many pilgrims

from Ireland. If Christ Church in Dublin was monastic from the start, as has recently been suggested, that aspect must be an instance of English influence, as monastic cathedrals did not exist in continental Europe. About half of England's cathedrals were monastic, one of which, crucially for our story, was Canterbury. On his journey to and from Rome, King Sitriuc would have passed by Canterbury, situated on the main road from London to Dover. Accordingly, if Benedictine monasticism was a feature of Christ Church Cathedral from the start, the inspiration must have come from Canterbury, the principal church in Cnut's England, the cathedral dedicated to the Holy Trinity and by-named Christ Church. Sheldon has argued strongly that Dúnán was consecrated bishop by Archbishop Æthelnoth the Good at Canterbury. It may be the case, therefore, that Dublin's Christ Church Cathedral had dual origins, Cologne as a source of relics and Canterbury for consecration and a monastic regime.

2.3.5. Conclusion

According to a late medieval foundation narrative, King Sitriuc donated a site in the town and land at Grangegorman, plus an amount of gold and silver for building the church. The location selected for the cathedral church is unlikely to have been a vacant plot and thus the site for the cathedral may have needed to be cleared of houses in advance of construction.

When comparing Amlaíb Cúarán and Sitriuc Silkenbeard, it should be borne in mind that the son was only about ten years of age when his father died. Nevertheless, both were married twice, to Irish women, and had a considerable number of children. Both expressed a keen interest in England, in Amlaíb's case in the Danish kingdom of York and in Sitriuc's case in the Danish kingdom of England. Both made a significant gesture late in life to the Christian religion; they became Christian princes. Both ended their life in exile, one on a Scottish island and the other probably on a Welsh one, Anglesey. Their cultural horizons were at once Celtic, Norse and even Anglo-Saxon.

As in the case of his father, Sitriuc's cultural ambivalence appears to have been accompanied by a deep-seated personal ambivalence. It has been suggested that Christ Church Cathedral may have been founded, in part, as a mausoleum for his Irish Christian mother, Gormlaith, who died in 1030. At the very least, she would have been buried in the first church when it had been built. Gormlaith as the mother of Sitriuc Silkenbeard, the second wife of Brian Bórama and in turn the mother of his successor as king of Munster, Donnchad, was certainly a high-status female who earns a place in history. Yet in the year following his mother's death, Sitriuc and his fellow-warriors committed a major atrocity. In a raid on Ardbraccan, south-east of Kells in Southern Uí Néill territory, an estimated two hundred people were burnt, alive, inside their stone church and an equal number taken away into captivity. Even as his cathedral church was being constructed, old Viking values inherited by King Sitriuc were still capable of being resurrected. Four years later Sitriuc plundered the same place, which merely illustrates the sad fact that nominally Christian European rulers continued to inflict gross acts of cruelty for centuries to come.

Late 20th century aerial photograph showing the cathedral during the Wood Quay excavations.

2.4. The History of the Cathedral

2.4.1. Hiberno Norse Cathedral

As noted elsewhere, the foundation of the cathedral occurred following the pilgrimage which Sitriuc made to Rome in 1028. Sitriuc probably used the opportunity to declare his intention to establish a new diocese and cathedral in Dublin according to European norms. The building of the cathedral probably commenced soon after his return in the same year and before Sitriuc's deposition as king in 1036. Sitriuc donated the grange of Grangegorman, along with gold and silver sufficient to build the church with its 'court'. The latter is thought to refer to a complex of claustral buildings which suggests that the cathedral was monastic from the outset. We know that the church had two 'collateral structures', generally thought to mean that the nave has aisles, though transepts may also have been a possibility. Other than this we know very little about what the first cathedral looked like. 14th and early 15th sources note a screen with the rood or cross on it, a chapel of St Nicholas located on the north side of the cathedral, and a church of St Michael established in the episcopal palace to the south west.

2.4.1.1. Cologne

An important detail is the route that Sitriuc took on his return from Rome. The city of Cologne played a significant part in the establishment of the diocese. Ó Riain-Raedel has determined that the martyrology of Christ Church was copied in Cologne given the selection of saints chosen in it. Ó Floinn's perceptive study of Christ Church's early relic collection also suggests they had a Cologne origin. Ó Riain-Raedel has highlighted that there were two Benedictine monasteries in Cologne, under Irish leadership: Gross St Martin and St Pantaelon. The fact that Gross St Martin's necrology commemorates two former monks who became the first two bishops of Dublin, Dúnán, and Gilla Pátraic, confirms a strong link between the two cities. Dúnán is believed to have returned from Cologne to Dublin with Sitriuc as the first bishop of the new diocese.

2.4.1.2. Canterbury

Christ Church also has early links with Canterbury in England. The second bishop of Dublin, Gilla Pátraic, was consecrated in 1074 at St Paul's cathedral, London by Lanfranc, archbishop of Canterbury. Canterbury had proximity to recommend it, as well as the fact that it was also dedicated to the Holy Trinity, ultimately another Christ Church, but also that it was a cathedral priory of Benedictines, and perhaps the model for the Dublin cathedral priory.

2.4.1.3. Dublin

The Benedictines did not last too long at Christ Church. Gilla Pátraic died in 1084, and a new bishop, Donngus Ó hAingliu, who had trained as a Benedictine at Canterbury, was consecrated there in 1085, and arrived at Dublin with books, vestments, and church ornaments for the cathedral. Having succumbed to plague, Donngus, made way for his nephew Samuel, who trained as a Benedictine in St Alban's and was consecrated at Winchester cathedral in 1096.

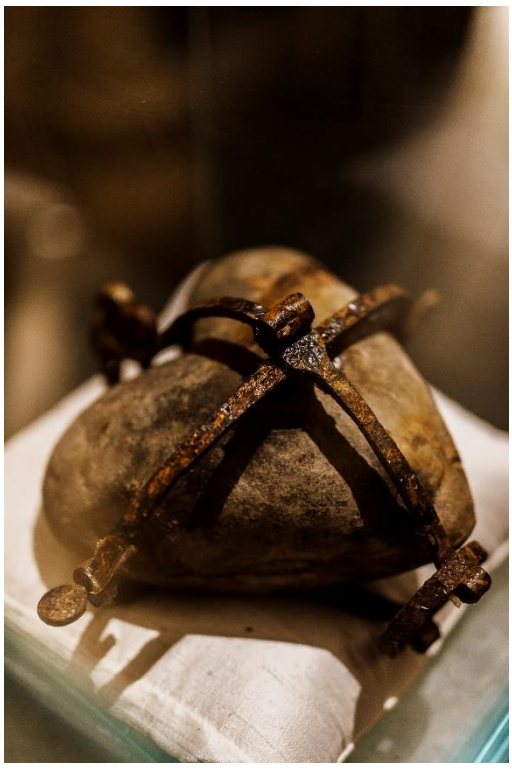
Mid-12th century Hiberno-Romanesque capitals

Bishop Samuel's truculent nature may have been a reason that Dublin was not incorporated into the reformation of the Irish church at the Synod of Rathbreasail in 1111. Ultimately, in 1152 the Synod of Kells-Mellifont incorporated Dublin, and its cathedral as an archiepiscopal diocese. The elevation to the archiepiscopate in 1152 would be a likely cause for celebration - two or three mid-twelfth century capitals discovered by G.E. Street during the 1871-8 restoration are probably from a cloister arcade and may have been part of a programme of refurbishment associated with the 1152 elevation. In 1161 Diarmait McMurchada, king of Leinster, promoted Lorcán Ua , his brother-in-law, then abbot of Glendalough, to the position of archbishop of Dublin. introduced the Augustinians to Christ Church sometime between his consecration in 1162 and 1176.

2.4.2. Anglo-Norman cathedral

2.4.2.1. Transition

The archbishopric of Lorcán Ua Tuathail was to be an eventful one. In 1170, Anglo-Normans led by Strongbow arrived in Ireland at the invitation of Diarmait Mac Murchada, and in the summer of that year, led by Miles de Colgan, took Dublin. Ua Tuathail was highly regarded for his diplomatic skills and spent much of his time on diplomatic missions related to the new political situation. He died in Eu in Normandy in 1180 aged 52, and the community there took up the case for his canonisation.

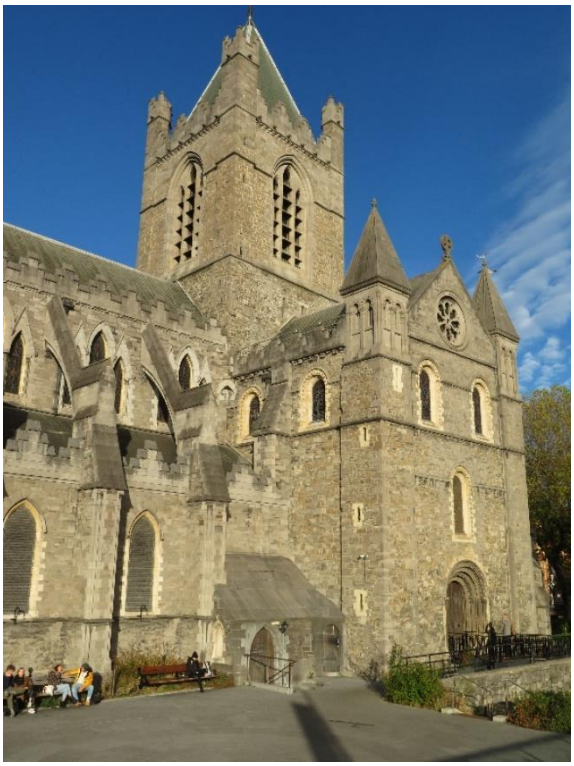


Heart relic associated with Laurence O'Toole

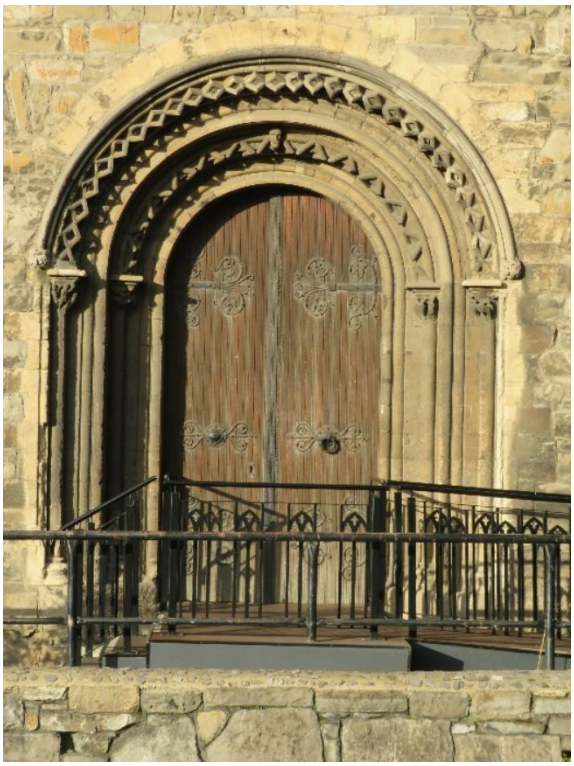
His successor, John Cumin or Comyn, consecrated in Velletri in Rome in March 1182, was by contrast, very much an English crown appointment.

2.4.2.2. Anglo-Norman rebuilding

John Cumin was responsible for commencing the reconstruction of the cathedral - this may have been associated with a provincial synod held in 1186. Cumin built a new east end, consisting of transepts, a crossing, and a choir. It is not known if this was an addition to the cathedral, or a rebuilding of a pre-existing east end to the cathedral. Early narratives record that Cumin's choir had two chapels dedicated to St Edmund and St Mary of Whitland. Whitland or 'Alba Landi', was misread by Ware as two chapels of St Mary the White and St Laud, resulting in the emergence of a chapel with an entirely new dedication after Street's 1871-8 restoration. Robert FitzStephens (d.1183), Raymond le Gros (d.1182) and William Marshall (c.1146-1219) are all associated with this work and it seems likely that the deaths of two of them and the appointment of John Cumin coalesced to fund new building work which probably started after Cumin's arrival in Dublin in 1184.



South transept built by Archbishop Cumin



Romanesque south transept door

Cumin's additions were in the late Romanesque style and the architectural detailing of the chevron ornament and carved historiated capitals in the north

and south transepts suggest that the masons came from England's 'west country', around Bristol.

2.4.2.3. Rivalry with St Patrick's

Cumin also built a new archiepiscopal palace outside the city's jurisdiction which he named St Sepulchre's – strictly there is no St. Sepulchre and in this case the word 'saint' should be read as the French word 'Sant' for 'holy'. It was here that Cumin commenced a new collegiate church, possibly as early as 1186, on the site of the old Gaelic church of St Patrick's. It was consecrated on St Patrick's day in 1192. Cumin's successor, Henry of London was keen to raise St Patrick's to full cathedral status c.1220. A new cathedral was then begun there in 1225, with the altar in the Lady chapel being dedicated in 1235 and the entire cathedral being consecrated in 1253. The rivalry of the two cathedrals would affect their ecclesiastical, architectural, and later musical lives for centuries to come.

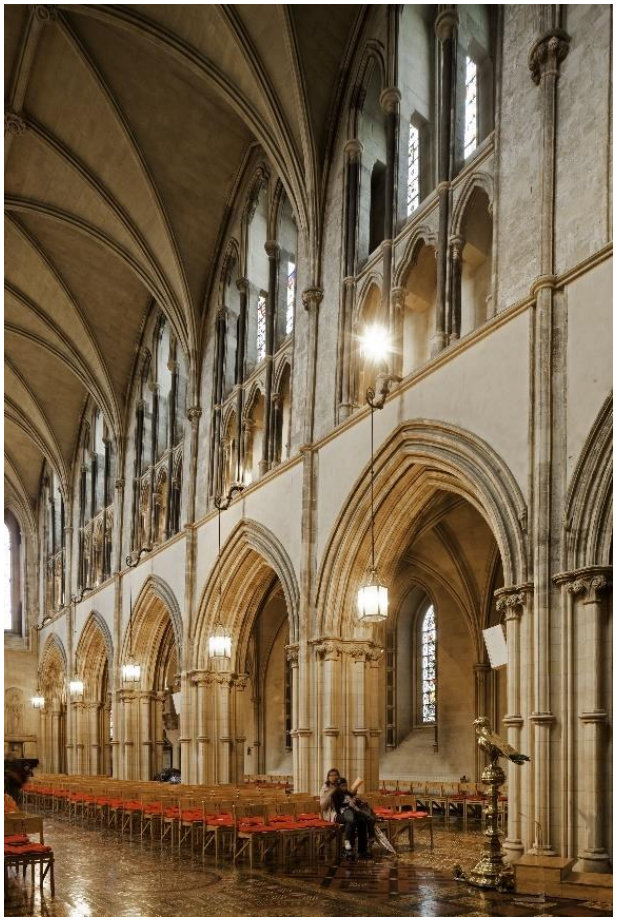
2.4.2.4. Reconstruction of the Nave

The rebuilding of the nave of Christ Church was likely a response to the new Gothic architectural fashions emerging at St Patrick's. Unlike St Patrick's, Christ Church was located in the heart of the crowded Viking city and space for expansion was at a premium. In 1226 Christ Church was granted permission to divert into its possession 'a street under the church of the Holy Trinity and the Prior's chamber'.

In 1234 it was again granted permission to occupy a street to the west for the purpose of lengthening and enlarging ('elongandam et dilatandam') the cathedral, on condition of making a new road on their adjacent ground. This expansion appears to have extended the cathedral as far as the wall or bank which enclosed the old

Mid 13th century north wall to the nave

Hiberno-Norse dún. A pre-existing north-south right of way which survives beneath the cathedral at crypt level, most likely ran within the inner perimeter of the dún.

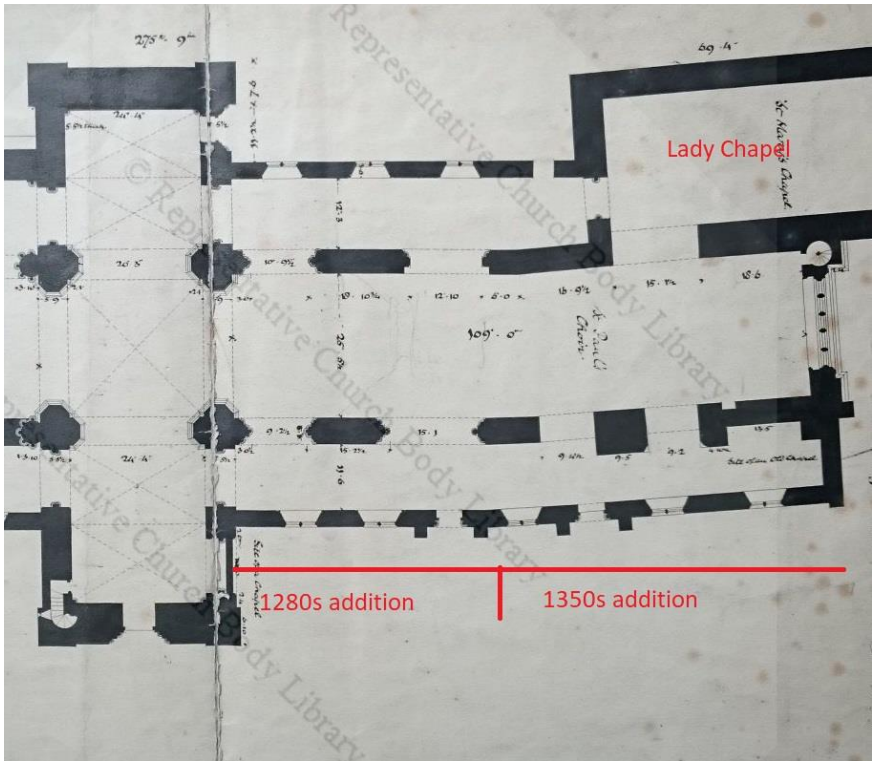


As Roger Stalley has noted, one of the peculiarities of the otherwise remarkably uniform design of the six-bay nave is that the western-most bay of the nave employs earlier dogtooth ornament, with moulded capitals in favour of the stiff-leaf capitals in the other bays, as well as simplified triforium arches. Much of this is comparable with work in St Patrick's. This suggests that the western bay was the first to be built, around 1234, perhaps against the previous nave, and indeed, given the absence of crypt beneath, perhaps on the original dún wall itself. The other five-bays perhaps date to the 1240s or 50s - the time lag would have arisen due to the need to remove the previous nave. The nave has been described by Stalley as 'the most accomplished piece of Gothic architecture in Ireland', but the building sequence, particularly the development of the crypt, still holds many secrets.

View in the 12th century crypt which extends under almost the entire cathedral

2.4.2.5. Other refurbishments

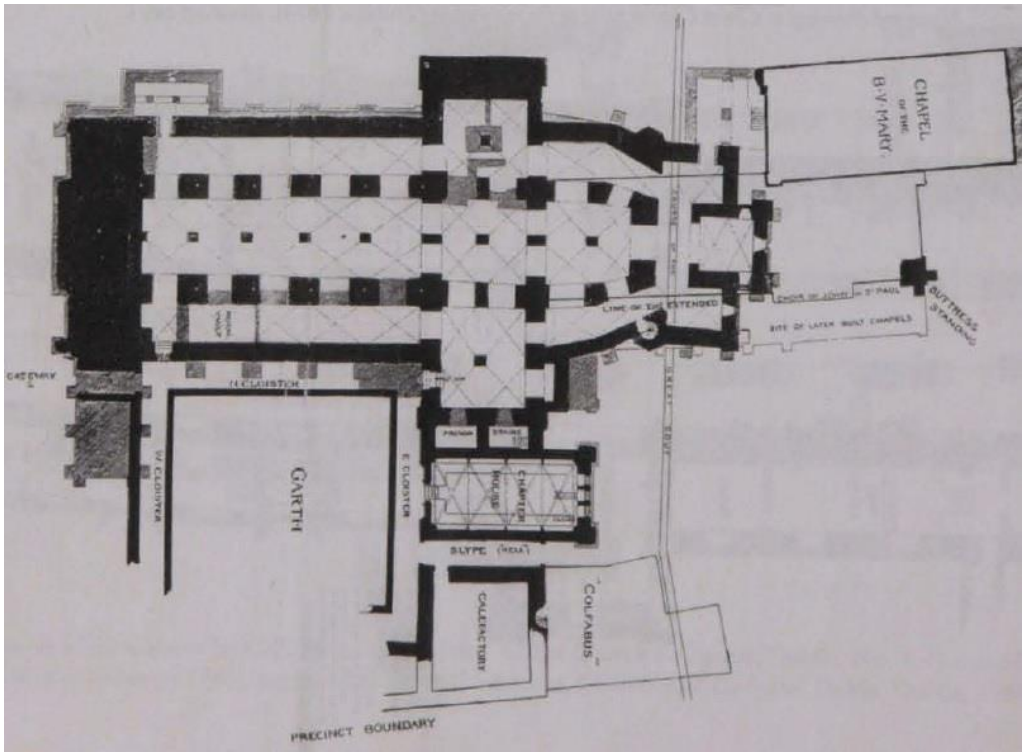
In 1281 Prior Adam Delamore extended the choir. The choir was further extended in the 1350s by Archbishop John de St Paul when he 'built a chancel with the archbishops' throne, and a great window at the east end behind the high altar, and three other windows between the great window and the archbishop's throne he built on the south side'. The so called 'long choir' was actually built up against the lady chapel, which stood to the north-east and today comprises the chapter house. This meant it was only necessary to build an east gable and a new south wall and explains the notable kink seen in old plans – the alignment not being quite due west-east. The lady chapel was remodelled in the early fifteenth century at which time, it was so impressive that it was the chosen location for the swearing in of three new chief governors in front of the Irish council.



19th century survey of long choir showing phased enlargement

2.4.2.6. Chapels

The lady chapel was only one of seven chapels in the cathedral during the medieval period. Two were located in the nave: St Nicholas at the west end of the north aisle, and a chantry chapel of the Holy Trinity in the south aisle established by the guild of merchants in 1451. In the choir, there were three chapels: to St Edmund in the north aisle, Laurence O'Toole in the south aisle and an exquisitely carved wooden chantry chapel for the Kildare family, erected in the northeast corner of the choir in 1513. Lastly, the guild of barbers had a chapel at the eastern end of the nave north aisle, but it is not documented until the 1570s.



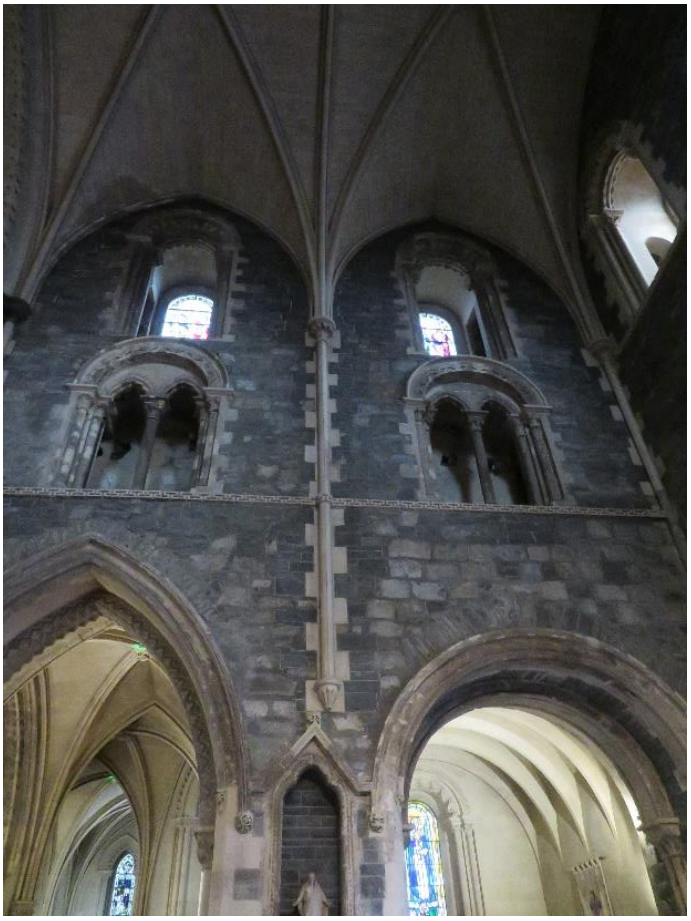
Reconstruction plan by Thomas Drew showing relationship of cathedral, cloister and chapter house

2.4.3. The architecture of the Cathedral in context

Considering the architectural influences for the cathedral and its influence on other buildings adds to our understanding of its significance. Of the earliest church, founded by Sitriuc nothing identifiable survives. On the basis of Clonmacnoise cathedral built a century earlier, and that of Glendalough and Armagh, it is presumed Sitriuc's cathedral was built in stone rather than of wood, a daimhliac not a duirteach. The fact that Sitriuc visited Rome and early sources, suggests it was a basilica – a church with nave and aisles separated by arcade. It is possible, even probable, that this was the earliest example of such a plan type in Ireland.

John Cumin, the first Anglo Norman archbishop of Dublin, is associated with building the choir and transepts of the cathedral in a late Romanesque style which combines both rounded and pointed arches. Stylistic comparisons with English buildings point to the period 1180/90-1210 as the most likely time for

this construction. Here for the first time in Ireland, we see the European style of architecture with either a two or three-stage elevation to the choir and a full three-stage elevation in the transepts. If the transept elevations seem a little heavy this is in part because walls are no longer rendered and architectural sculpture has to fight to be seen against the dark Calp stone masonry.



Three-storey internal façade of late-Romanesque south transept combining pointed and rounded arches

The transepts and choir contain the most impressive Romanesque sculpture in the country, with strong English influences. The choir piers have groups of three shafts, the centre one having an ogee profile, a form widespread in the west of England from about 1190. The figural capitals have some of the classicising traits first seen on the portals of the Lady Chapel at Glastonbury erected between 1184 and 1189. The various forms of chevron can be paralleled in churches in the Severn valley and Bristol Channel at much the same period, most notably at Glastonbury abbey. Capitals without necking rings are a well-known feature of what is known as the English West Country School of architecture, a good parallel here is the doorway on the east side of north transept.

Sculpted capitals in the north transept depicting sheep and shepherds and griffins subjugating men

There are perhaps seven or eight different types of chevron decoration, making the cathedral a starting point for any study of late twelfth century chevron ornament in Ireland. Another striking architectural decoration are historiated capitals – carved capitals capturing or narrating scenes such as shepherds, minstrels and a very accomplished intertwined dragon capital. The nave of Wells Cathedral is the most prominent source for this decorative feature, although the capitals at Christ Church are somewhat earlier. Foliated capitals with square abaci in the triforium and clerestory all suggest a late twelfth century date. The masons or stone carvers were almost certainly from the English West Country or Wales, bringing with them contemporary designs and thus placing Christ Church in the wider milieu of Anglo-Norman architecture. Why the elevations are somewhat inelegant and there was no ambition towards height is a puzzle and perhaps expressed hesitancy on the part of the master mason or the patron. The choir as originally constructed may be an updating of that of St David's Cathedral in Wales, where there is a

single opening in the upper elevation of each bay. The upper levels of the choir today with integrated triforium and clerestory stages, above diaper work in the arcade spandrels is all Street's work as is the ambulatory and Lady Chapel beyond. It is a magnificent ensemble of gothic revival work, perhaps a Cathedral 'as it should be', to quote the Ecclesiologists.

Nave c. 1870 prior to Street's restoration showing the exposed roof and submerged bases to the piers

There is no doubt that the nave of Christ Church is the finest piece of mid thirteenth-century Gothic architecture in Ireland. Of course only the north elevation is medieval, the rest dates to Street's 1870s restoration. Photographs by Miller & Robinson before the Street restoration, show that Street made only minor changes – regularising all the rebuilt pier's attached shafts to have annulets at half height and replacing worn capitals with new carvings. His major intervention was to erect a stone quadripartite vault following the line of the surviving vault rib springers – it is now accepted the nave is unlikely to have had a vault in medieval times. Each bay is defined by a shaft that runs from floor to vault, providing a vertical accent. The bulkiness of the piers is in part disguised by a sequence of filleted shafts, alternating with a pair of thin rolls. The soffits of the arches are

furnished with mouldings of extraordinary subtlety and depth. The lack of verticality is emphasised, celebrated even, by the arcade pier capitals with deeply undercut trefoil foliage and carved busts peering out. The triforium and clerestory are combined and linked by dark limestone shafts. Each bay is subdivided into three arches, the middle one being trefoil headed - here too there are foliaged capitals, smaller and more delicately treated. A string course running below the triforium divides the elevation into two equal parts. Street borrowed the design from the nave here for the upper elevation of the choir, in effect critiquing the heavier treatment of the transepts but also integrating choir and nave, albeit in a somewhat anachronistic manner.

The design sources for elements of the nave have been identified by Roger Stalley. The relatively low arcades (in an English context), bulky piers with attached shafts on each face and the profusion of soffit rolls at Wells cathedral has links with Christ Church. Stalley identified further sources in Worcestershire - at Overbury church, Pershore Abbey and Worcester Cathedral. The carving of the nave arcade capitals at Overbury – the deep undercutting of the foliage and the carved busts – are so similar to those at Christ Church that the same mason/carver must have been responsible. Parallels for the treatment of the integrated upper stages at Christ Church include Pershore Abbey's choir. There the triforium story has been dispensed with, but the tall dark polished columns which integrate the upper stage has obvious parallels with Dublin. A somewhat similar arrangement is seen in the outer bays of Worcester Cathedral transepts. The curved-leaf style capitals seem to derive from developments in the Lady Chapel at Hereford Cathedral, post-1222. Similar capitals are found in the choir arcade of Pershore Abbey (1223-39) and at Droitwich (1225-30). Of the seven vaulting capitals in the north elevation at Christ Church, the five to the east are foliaged and the two western capitals are moulded. The foliaged capitals have very tightly-curved

trefoils forming crockets, and are reminiscent of foliage found on the upper parts of the west front of Wells Cathedral.

Allowing for the complete differences in scale between Pershore Abbey, Worcester Cathedral and Christ Church, Christ Church's nave was nevertheless in the vanguard of stylistic influences in the 1230-50s. One reason for commissioning such an advanced design was surely competition with the new St Patrick's Cathedral. Any consideration of the architectural history of either Dublin cathedral is better informed by taking stylistic influences from outside and between them into account. It is better to see both cathedrals within an English West Country and Wales architectural milieu.

The treatment of the west bay of the nave arcade suggests influences from the nearby cathedral rather than further afield. The arcade arch has three orders made up of bundles of rolls with nail-head decoration between the middle rolls of the outer orders. In the eastern bays, not only are some of the soffit rolls filleted and the nail-head decoration dispensed with, but the soffit roll bundles no longer form three distinct orders. The north-west vault respond and the vaulting capital of the west bay are moulded, those further east are foliaged.

Details of west and eastern capitals to north nave showing moulded and foliate capitals

These are admittedly subtle differences but interestingly are very close to the treatment of the vaulted crossing at St Patrick's Cathedral. The proportions of the elevations of St Patrick's choir and Christ Church nave are also similar: arcade capital height is 12 feet at Christ Church, 12ft 3in at St Patrick's, triforium floor height at Christ Church is 24ft 4in, string course below triforium at St Patrick's 24ft 2in.

The only documentary date we have for the work at Christ Church is the year 1234, when royal permission was sought to lengthen and widen the church. This probably marks the start of the west bay of the nave (and west front) with construction proceeding eastwards with greater confidence and embellishment to meet and replace the pre-existing nave.

The nave north arcade is then an intriguing piece of mid-thirteenth century architecture showcased brilliantly by Street in the 1870s restoration. He rebuilt the south arcade in imitation of the medieval exemplar. Victorian engineering ingenuity (or bravery) included shoring up the combined triforium and clerestory while repairing the arcade piers whose internal cores were badly decayed. But there was more than Victorian prowess involved. The encaustic floor tiles – copied from medieval exemplars found in the building – but in new patterns designed by Street, are exquisite as are the stained glass windows depicting Old Testament scenes in the nave and New Testament in the choir and Lady Chapel, promoting the medieval hierarchy of eastward importance. Without a doubt the whole effect is wonderful, enlivened by a complete didactic and iconographic programme of New Testament themes in stained glass also designed by Street. Only St Fin Barre's in Cork by William Burges can compete in any way with this level of integrated design and sumptuousness.

2.4.4. Dissolution, Four Courts and precincts

2.4.4.1. Monastic buildings

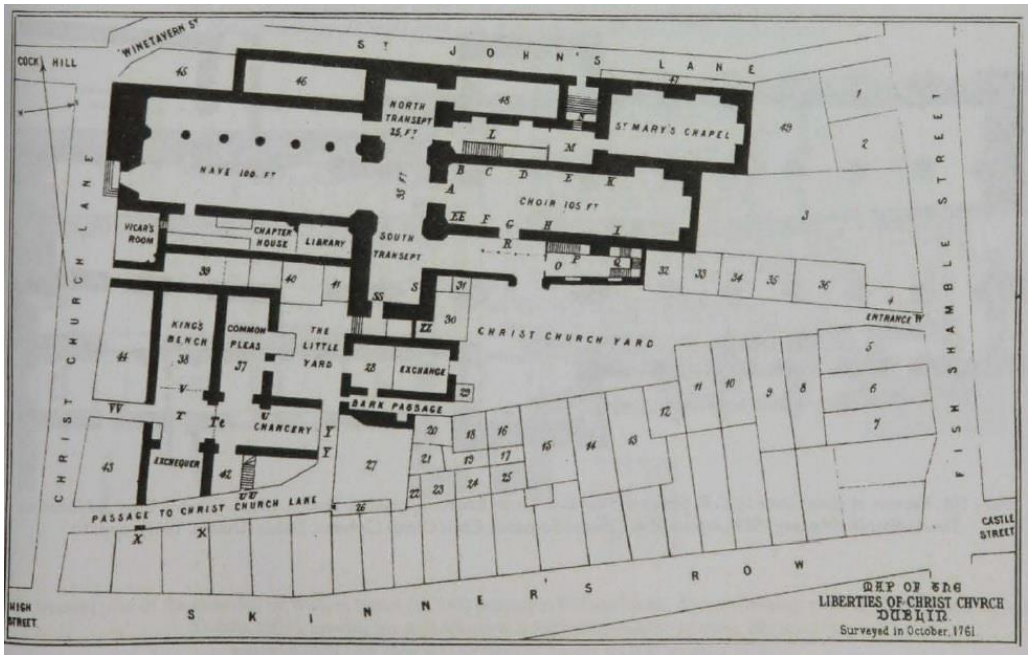
By the time of the dissolution of the monasteries, the cathedral priory of Holy Trinity (or Christ Church Cathedral) had had a community of Augustinian canons for about 380 years. The monastic buildings consisted of a square cloister with two-storey ranges on its west, south and east sides. The west range contained the Prior's chambers with a stable beneath. The kitchen occupied a spur to the south over a gateway which led into a yard to the south of the cloister. The kitchen adjoined the south range which contained the dining hall or refectory. The dormitories occupied the east range with at its south end, a building with the unusual name of 'Colfabius' which served as the priory reredorter or communal latrine.

The chapter house, under the dormitory, was a sophisticated late 13th-century gothic building divided into four vaulted bays with a three-light east window

and western portal. Here the whitish stone differs from the Dundry stone in the nave, suggesting the chapterhouse was rebuilt after 1283, when fire destroyed an earlier chapterhouse and parts of the cloister.

2.4.4.2. Dissolution and commercialisation

After the dissolution in 1541, Christ Church's former Augustinian canons adopted new roles within the secular cathedral, namely as dean, precentor, chancellor and treasurer, with eight vicars choral and four choristers. The chapter house continued in use as the cathedral still had a chapter that required a meeting place. The dean continued to live in the west range that he had occupied as prior. While initially the clergy still lived within the precincts, there was now no requirement to live communally, and it was impractical for those with wives and children. So, the dormitories would have been slowly abandoned, and the refectory likewise. Portions of the cathedral precinct then started to be leased out. In 1547 a clerk leased the tower over the west gate of the cathedral. Arland Ussher, a mercer leased a 'Wynetaberne' in the crypt on John's Lane called the 'Half moone' in 1548.



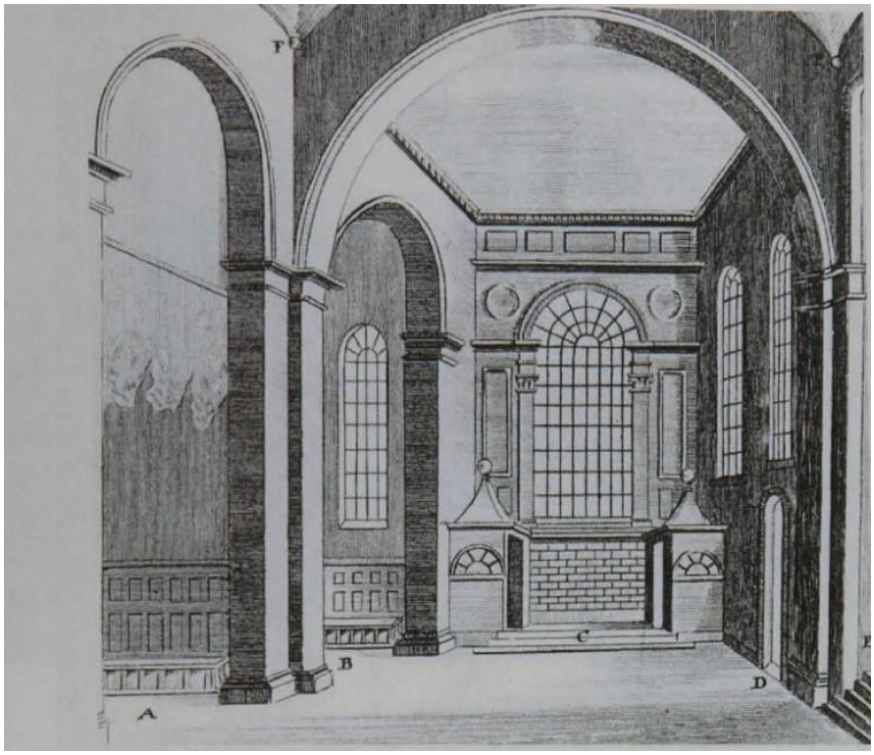
Reproduction of Reading's map of the Liberties of Christ Church Cathedral in 1761 from Edward Seymour's Christ Church Cathedral (1869)

2.4.4.3. Four Courts 1608-1796

In 1608, the decision was taken to move the four courts into the old monastic buildings. The work of 'buyldinge of the Fower Courtes in Christchurche' was undertaken by the master of the king's works in Ireland, Samuel Molyneux. In practice, it was more of a refurbishment than a new building. The dean's chambers in the west range were divided in two, with the king's bench occupying the eastern side of that range. The court of chancery occupied the old refectory, and the court of exchequer occupied the old kitchen. The only new building was the court of common pleas, which was built over the western part of the open cloister.

Following the Restoration of Charles II, the surveyor general, William Robinson, undertook a restoration of the Four Courts costing over £3,400 which introduced a grandiose entrance to the courts from St Michael's Hill - this was regarded as 'one of the finest baroque doorways in the country'.

View of cathedral from SW by George Grattan (1815) showing doorway to Four Courts



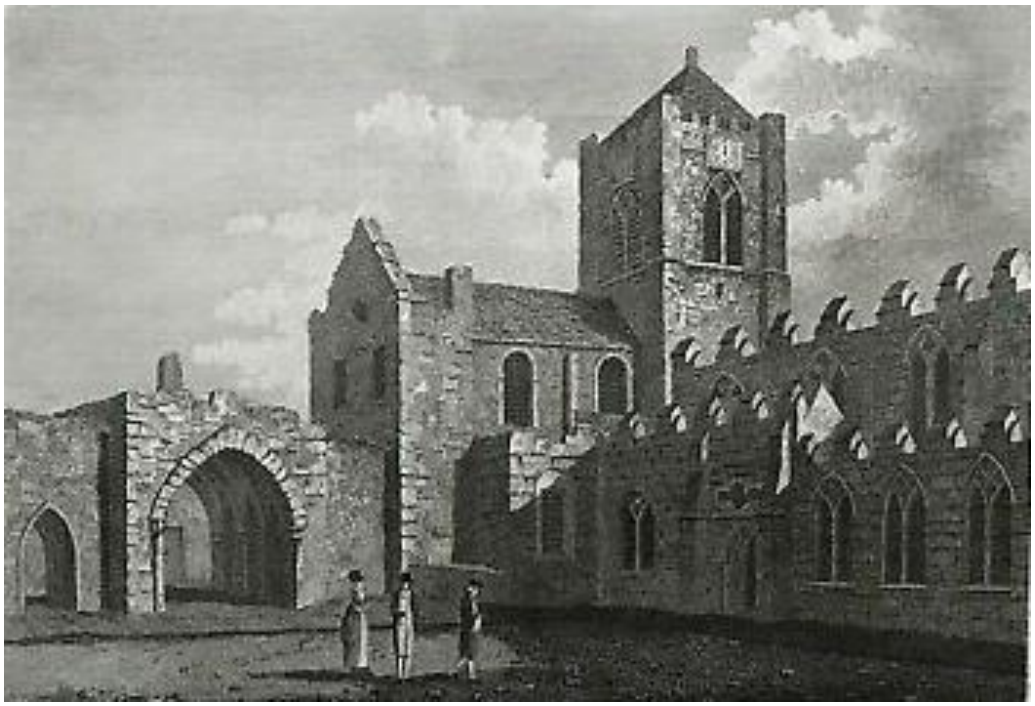
Interior of the Four Courts from the Gentleman's Magazine 1788

The new courts with their central octagonal cupola must have been far more spacious, as William Robinson brought the floor level down to that of the courts of common pleas and chancery. To the disgust of the archbishop, part of the old chapter house became a toy-shop in 1725, while an exchange was established in its eastern half. Reading's map of 1761, provides a wealth of information regarding the occupancy and layout of the precincts. One old man c.1780 recalled the myriad passageways and undercrofts of the old buildings as a delight to a child, filled with 'shops where toys, and fireworks, and kites, and all the play things that engage the youthful fancy, were exposed for sale', but also 'to bearded men: for here were comfortable lodgings for single men, ... and sundry taverns and snuggeries'.

2.4.4.4. Demise & gentrification

By the 1770s, a decision had been taken to move the Four Courts to its present site on the quays. As a result, the old monastic buildings fell into disuse. In 1794, the chapter asked the cathedral architect, Edward Parke, to take down

the east end of the chapterhouse so that the vaulted space could be used as entrance to the old cloister. The vault over the chapter house appears to have been removed in 1826 when the building was substantially demolished. Of the courts, the former chancery was 'degraded to a temporary music-room' in 1800, and sometimes 'a paltry dancing school', but its roofs and timbers had been dismantled and auctioned off by 1803.



Cathedral from the SE by A. M. Bigari c. 1780 showing intact archway over old chapter house to the left

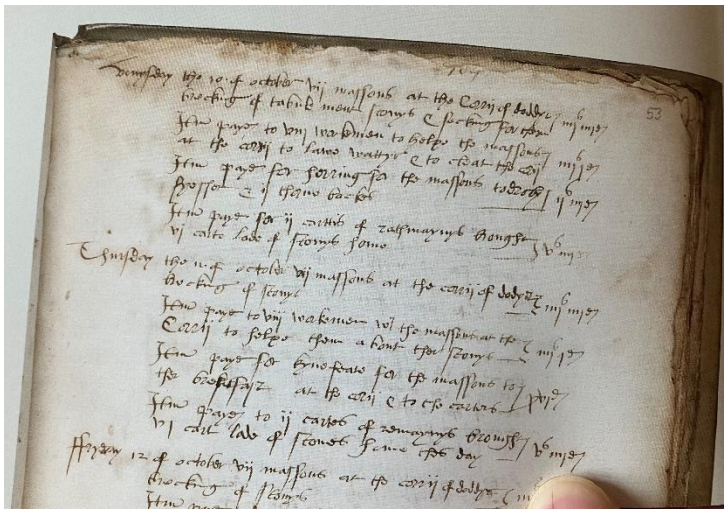
During the early nineteenth century, the Wide Streets Commissioners undertook considerable work in the streets surrounding the cathedral. Skinners Row was cleared and widened to form Christ Church Place with a newly opened view to the cathedral. This involved the clearance of the remaining monastic buildings and the formation of a new carriageway in the grounds leading to the south transept. A newly appointed cathedral architect, Matthew Price, restored the choir and transepts in 1831-3 and then the nave and tower in 1842-6. In doing so he retained some historical fabric, but homogenised other features.

View from the SE by J.S. Templeton c. 1824 showing general condition of the long choir

2.4.5. Restorations and repairs 1562-1870

2.4.5.1. Nave collapse and rebuild (1562-70)

Constitutionally, the medieval period for Christ Church ended well, with a seamless transformation from Augustinian cathedral priory to secular dean and chapter. Physically, however, the fabric did not experience such a happy transition. In 1562, the south wall of the nave collapsed and with it the west front and ceiling of the nave. Although replaced with a stone vault by Street in the 1870s, the ceiling is now considered to have been wooden, due to a combination of a lack of surviving carved stone from a vault, and the improbable prospect of a weighty stone vault surviving so long without external flying buttresses.



Account book of Peter Lewis

The cause of the collapse is unclear, it appears there was a structural failing in the eastern portion of the nave south wall. Rebuilding work began immediately under Peter Lewis, precentor of the cathedral (1561-73), and a builder by inclination, and we are very fortunate that a diary of the works carried out in the years 1564-5 survives, detailing the workmen involved, where stone was quarried, and the equipment required. It also recounts restoration work in the choir and attempts to shore up the tower, the latter being a recurring problem for the next fifty years. Building records from this period are extremely rare in an Irish context.

2.4.5.2. Sidney choir refurbishment (1566-78)

As the chief governors and lord deputies often used the cathedral for swearing-in ceremonies, it is unsurprising that the vice-regal court provided funding for repairs. A monument in the south aisle notes that the rebuilding was supported by the lord deputy, Thomas Radcliffe, earl of Sussex, and that further work was carried out by his successor Henry Sidney after his appointment in 1566. A number of Elizabethan monuments survive in the north and south transepts including the wonderfully detailed Agard-Harrington monument of c.1584, probably by workshop of the Southwark-based Dutch immigrant, Garat Johnson the elder.

2.4.5.3. Tower rebuild (1562-1610s)

Consolidating the tower was a far less simple process. The tower was built in stone c.1330 and replaced what was probably a timber tower or belfry which had blown down in a storm in 1316. Sidney appears to have ordered its dismantling in 1577-8, and the process of rebuilding it took three attempts in 1583-8, 1588-97 and 1611-18. The cracking of the steeple during a sermon by Dean Garvey in September 1588, put paid to the first attempt, and a second attempt was most likely thwarted by an enormous gunpowder explosion on Wood Quay in 1597 which blew all the slates off the cathedral roof, damaged

houses as far as High Street, and reputedly killed 1% of Dublin's population. It fell to Archbishop Thomas Jones, assisted by Dean Jonas Wheeler in the 1610s to repair the tower, on which he had placed 'three Fans [vanes] or Weather Cocks'. The work, which appears to have been complete by 1618, is likely to have been carried out by Humphrey Farnham, who was known to have worked with Samuel Molyneux, clerk of the royal works. Farnham's work included the recasting and rehousing of three bells on a new frame, repairs to the crossing arches, and re-roofing of the transepts - the south transept roof retains 'decorated pendants and double curved braces' designed to be viewed from below, suggesting that the transepts were not vaulted or ceiled. Lastly, in 1618, Farnham refloored the nave with Pembroke stone, partly paid for by the lord deputy, Oliver St John. This raised the nave floor level over the pillar bases, a detail photographed c.1870 before Street's restoration.

2.4.6. Seventeenth century

2.4.6.1. Wentworth-Tilson refurbishment (1638-9)

The next large-scale restoration of the cathedral occurred in the choir, and this may have been required following a fire in the chapel at Dublin castle in 1638, after which the lord deputy, Thomas Wentworth took the opportunity to refurbish the cathedral as his viceregal chapel. Indeed, he may have been the prime designer himself, as he fancied himself as something of an architect. The interior was painted and plastered using 'Spanish whiteinge', 'Russett' and 'verdigrease'. A gallery was also introduced, and new window tracery appears to have been inserted in the Lady chapel.

2.4.6.2. Parry-Chalke refurbishment (1668-9)

Following the Restoration of Charles II, a new gallery was erected in the choir in 1663 and an organ was installed on the north side of the choir. Dean John Parry embarked on a more elaborate refurbishment of the choir in 1668. This included plastering of the church and securing the choir roof and sealing it

(probably literally applying a ceiling). The bulk of the restoration's cost, £250, was paid to Isaac Chalke, who dominated Dublin plasterwork at the time, working on the Blue Coat School, St Werburgh's, the Tholsel and Dublin castle. Richard Carney was paid £79 for gilding the organ and the viceregal seats, as well as painting the choir while Robert Gardner laid black and white paving in the choir while rich fabrics of silk and velvet were provided for the altar, pulpit and seating. These alterations were in the classical style and perhaps resembled the surviving late 17th century chapel at the Royal Hospital in Kilmainham.

2.4.6.3. Surveyors generals & cathedral architects

Moreton-Robinson refurbishment (1679-80)

A new dean, William Moreton, began 'repairing & beautifying the Quire' in 1679-80, a project that included the destruction of the, by now unfashionably gothic, Kildare chantry chapel and cost a total of £887. Moreton's restoration included £503 worth of carpentry work, £100 for 'marbling the Altar, Columns, & Organ', as well as £83 for 'painting the Cedar colour & guilding the Quire', the gold leaf for which cost £43. Also installed was a grand double stairway at the entrance to the choir, so that the chief governors and their entourage could ascend from the nave to the state pew at the west end of the choir. A record of a payment of £40 'For the Surveyor in Plate', suggests the architect was none other than the surveyor-general, William Robinson, known today mainly for the Royal Hospital Kilmainham and St Mary's church, and very much favoured by the duke of Ormonde.

Molyneux-Kinder restoration (1693-6)

William Molyneaux, joint surveyor with Robinson from 1684-96 was asked to re-roof the choir in 1688, but the work was not carried out until 1693, when

Timber fragment from long choir c. 1680

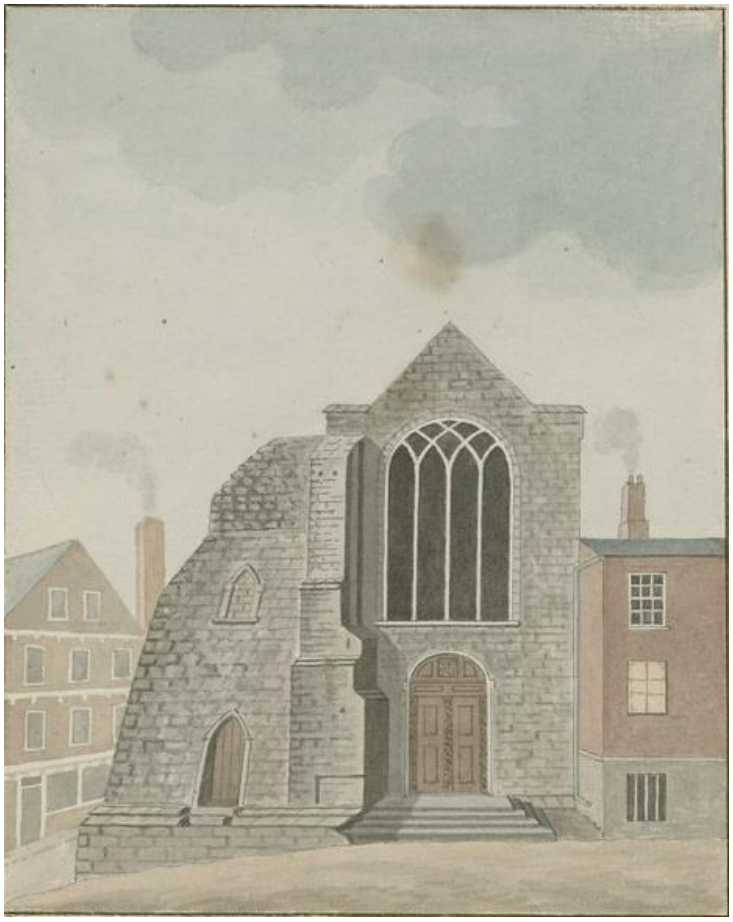
Hugh Kinder, was permitted to cut and square 40 tonnes of timber from the earl of Strafford's Shillelagh woods in county Wicklow.

Edward Lovett Pearce deanery (1731-3)

On the appointment of Charles Cobbe as dean in 1731, Edward Lovett Pearce, the surveyor-general was asked to design houses for the dean, precentor and chancellor in Fishamble Street. After his premature death in 1733, Lady Pearce was paid his fee of £57 and work on the deanery, dean's stables and porter's lodge continued under Isaac Wills.

Arthur Jones Neville

One of the recurring issues in the 18th century was the stabilisation of the cathedral after the 1562 nave collapse, mostly involving the stability of the north and west walls of the nave. By 1744 the surveyor general, Arthur Jones Nevill, was assigned to restoration work at the Four Courts, and in 1745, the chapter specifically ordered 'the West End of this Church to be Propt [propped], and when done that the same be pulled down, in order to be rebuilt, and that Mr Nevil Jones be applied to for a Plan for the same'.



West front by Gabriel Beranger showing buttress to gable

Beranger's 1772 views show perhaps some sensitivity to a gothic nave with the installation of a west window with switchline tracery, a hint of the coming gothic revival. In 1753 'upon the removing of some sheds in John's Lane the north side of this Church was found to be in such a State of Decay that, a Strong battery wall was built to prevent its falling.' A 1793 report on the north wall noted that it hung over St John's Lane by 1ft 8in, but had not altered its position in 50 years.

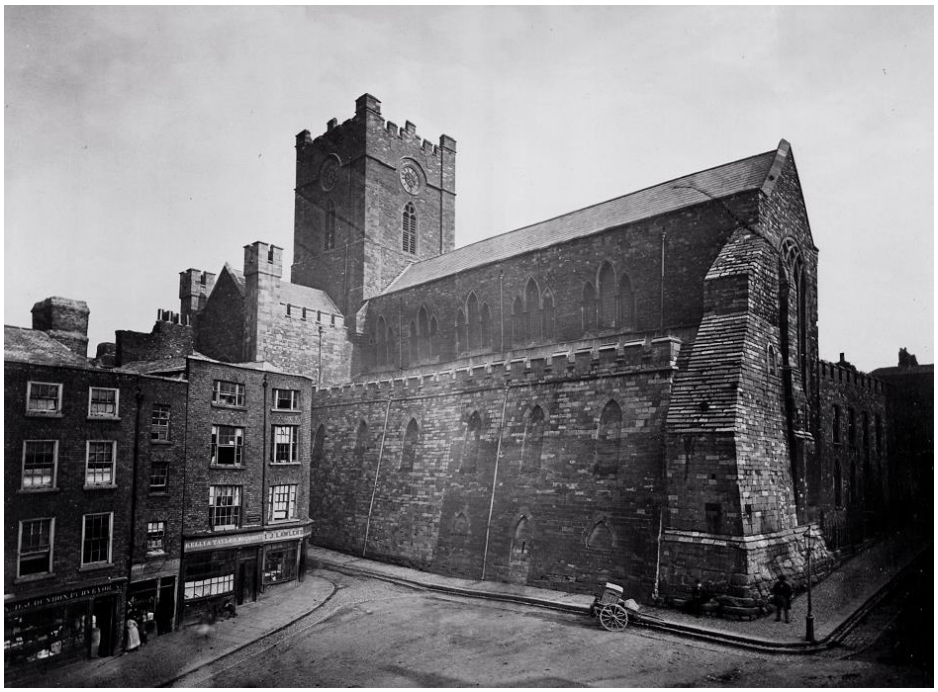
Architectural transitions

George Ensor was appointed 'Surveyor of the Works in June 1761, but oversaw little other than a minor restoration of 1767 which reglazed the west window and painted and gilded the clock dials. His main work was in rebuilding St John's church to the north of the cathedral. Ensor was succeeded by Thomas Ivory, who was the finest architect in Dublin at the time. Ivory's initial work on Christ Church in 1772, for which cathedral servants were paid £4 for 'the extraordinary Trouble they were put to by the Repairs carrying on in this Church during the last Summer', doubled expenditure and suggests a

considerable restoration that year. Other minor work was carried out on the prebendal house of St Michan's in 1775 and in the cathedral choir in June 1786.

Robert Parke (1787-92) & Edward Parke (1788-1829)

Ivory's successor, Robert Parke was appointed in 1787. We know little about Parke's work at the cathedral but a surviving drawing and payments to a Mr Thorpe, probably Charles, the well-known stuccadore and painter, suggests he may have undertaken decoration in the gothic style, including placing the organ over the west gallery in the choir. On his death in 1792, his son Edward was appointed architect. Edward Parke was responsible for dismantling the east end of the chapter house and in 1794 he was instructed to 'ciel the north and south cross ailes and the steeple of the cathedral', perhaps fulfilling his father's neo-gothic plans. With the demise of the cathedral's status as chapel royal, particularly with the opening of Francis Johnson's new chapel royal in Dublin castle in 1814, Parke seems to have done little at the cathedral other than manage the physical decline of the building and the dismantling of its precincts throughout the early decades of the 19th century.



North facade of cathedral pre 1870 showing substantial buttressing to nave aisle by Millard & Robinson

Matthew Price (1829-46)

The restoration of the cathedral by the little-known architect, Matthew Price, who was appointed in 1829, was almost universally reviled by numerous mid-19th century commentators. In the choir in 1831-3 he removed the classical galleries and installed Georgian gothic plaster surrounds to the arches and windows. Externally, he added turrets to the transepts and generally tidied up the facades in the half-hearted gothic style of the time. A redeeming factor was his retention of the Romanesque doorway which was removed from the north side of the cathedral to the south side. Similarly, the 'Roman window' in the south transept seems to have been reused from elsewhere, namely the old Lady chapel which he converted to administrative uses. The second phase of the restoration was not carried out until 1844-6, when Price restored the tower and nave. The tower was given circular clock faces with string courses curving over them, new bells were cast by local bell founders, Murphy's on James's Street and a clock was installed by Maxwell McMaster and Son and W McMaster Junior. The latter still survives but is not visible on the exterior of the tower.

South facade of cathedral pre 1870 showing Mathew Price's work to the tower, transept and long choir

2.4.7. G.E Street's restoration and disestablishment

2.4.7.1. Introduction

To attract an architect of George Edmund Street's calibre to restore Christ Church in the 1870s was an extraordinary piece of good fortune for the aesthetic and physical health of the cathedral. In 1868 he produced a report with modest proposals - restricted mainly to the reconstruction of the south wall of the nave, the replacement of the west front and vaulting the nave. With the fortuitous generosity of Henry Roe, a wealthy whiskey distiller, and in some ways as a response to the disestablishment of the Church of Ireland in 1871 – Street was instructed to produce more ambitious proposals which included the reconstruction of the choir and a new synod hall.

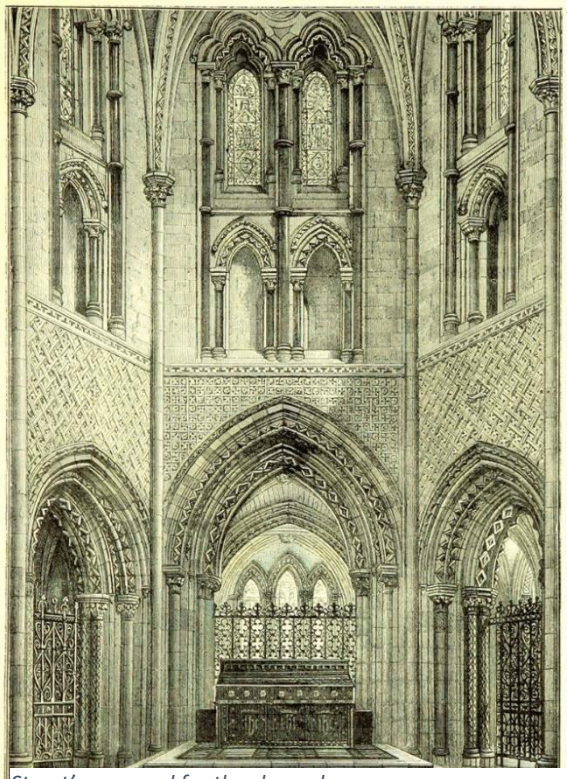
Busts of George Edmund Street and Henry Roe carved into capitals of the south nave arcade

2.4.7.2. Choir

The most controversial aspect of Street's restoration was his decision to demolish the 1350s 'long choir', of which only the south-easternmost stump

remains today. Street argued that little of the medieval choir survived following the various restorations of 17th and 18th centuries and, particularly the more recent 1830s restoration by Matthew Price. Street was fascinated by the plan of the eastern portion of the crypt and regarded it as the original ground plan of the choir. As some proof of this, in dismantling the second arches east of the crossing, Street discovered the southern arch was mere plasterwork, but the northern arch was original. Its dimensions fitted exactly over the eastern pillars of the crypt chancel, and so it was reused behind the altar.

Long choir as remodelled by Price



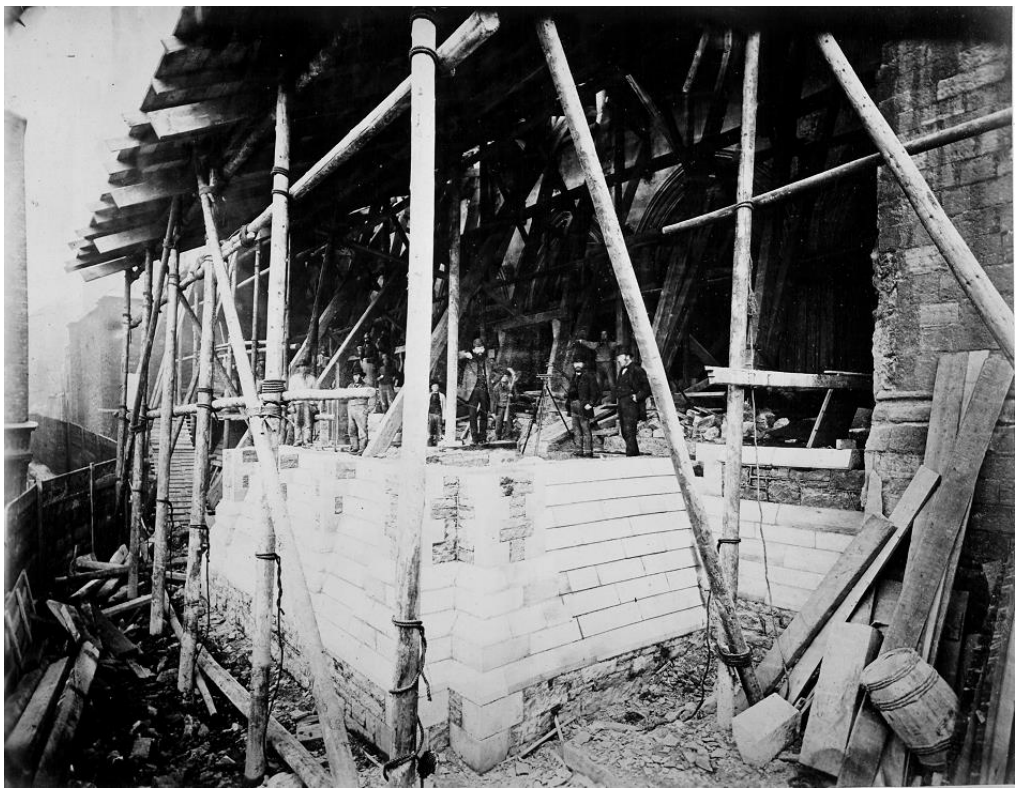
Street's proposal for the chancel

One of the extraordinary achievements of Street's restoration was the raising of the nave crossing arch to the same level as the arches of the transept and choir. During Street's work, he uncovered the base of an earlier medieval screen a bay west of the crossing and made the decision that on the dismantling of the medieval screen on which the organ had sat for most of the previous century, he would erect a new screen at the west crossing.

2.4.7.3. Nave

North wall

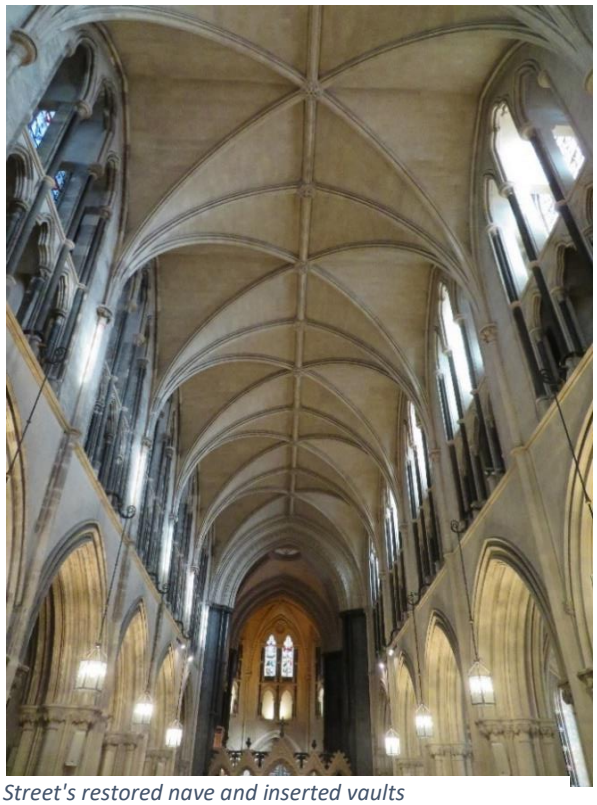
The reconstruction of the north wall was a remarkable structural achievement. On investigation, the core of several of the pillars were found to be filled with large pieces of timber and loose rubble which could be removed with a shovel. To strengthen the arcade, a veritable forest of oak and pine beams were used to support the upper wall, allowing the pillars to be removed and rebuilt, while salvaging much of the medieval carved stonework. Surviving photographs and drawings, show that Street removed any inconsistencies in the pillars, inserting ring mouldings along the vertical midpoint of each supporting pier, where before they were omitted from the 2nd, 3rd and 6th pillars counting from the west. Street also blocked up the triforium and clerestory walkways here to help strengthen the wall.



1870s photograph showing props to upper part of the nave facade and the base of the new baptistery

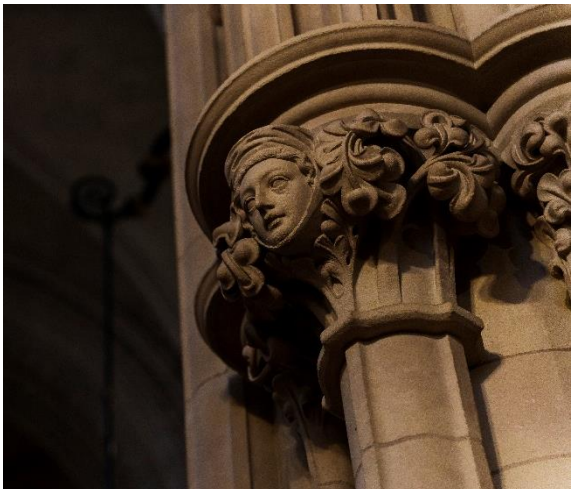
South wall

The south wall was completely reconstructed in harmony with the north nave wall. Very little medieval stonework had survived here, but what little did, was reinserted in the appropriate places. This includes the unusual placing of a Romanesque archway at the east end of the south aisle and one corner aisle capital suspended with no supported pier beneath in contrast to the original in the north aisle. The enclosed porch covering the way down to the crypt was also an innovation of Street's. In the triforium and clerestory, given that the south wall was newly built of cut stone, it is possible to walk along these levels, though gaining access to these passages is not straightforward.



Street's restored nave and inserted vaults

Medieval capital to north arcade



Victorian replica to south arcade

Street's west front

West front

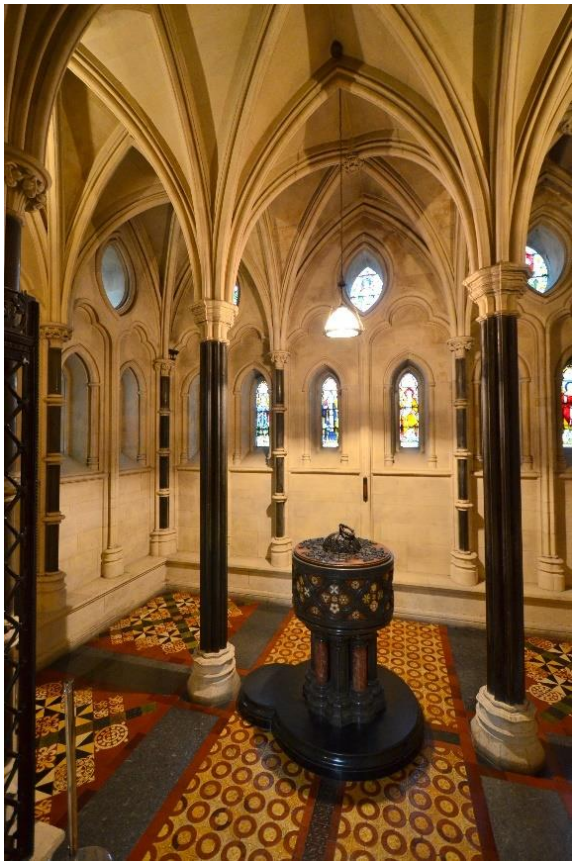
Although Street's initial elevations in 1868 did not interfere with the north nave battered wall, Roe's injection of finance allowed him to reconstruct the west front as he saw fit including the northwest corner. The survival of a window moulding allowed Street to reconstruct the west window with its five lancets, while externally, he designed the west entrance with two doors separated by a moulded shaft with an exquisitely carved 'Agnus Dei' in the tympanum above.

Vault

Street erected a stone groin-vaulted roof, availing of the truncated springers that survived from the time of the fall of the roof in 1562. In order to support a stone vault, the north wall was strengthened as mentioned above while flying buttresses were added externally to oppose the outward thrust of the vaults. Additional buttresses are located within the roofs over the aisles. It would appear that there is no evidence that the cathedral ever had a stone vault. No archaeological remains of a stone vaulted ceiling were found by Rachel Moss during an examination of stone that survived in the crypt. This has led to the suggestion that the original Anglo-Norman ceiling may have been wooden - indeed this is exactly the form of vaulting which Street designed for the American cathedral in Paris in 1882, springing from almost exactly the same

point as the stone springers at Christ Church, and the most likely appearance of Christ Church, had Street not followed Roe's wish for a stone vault.

Baptistery



Street's baptistery

While Street went to great lengths to demonstrate his restoration was accurate and returned the cathedral to an admittedly idealised medieval state, his introduction of a baptistery was an admitted deviation from the plan as no such structure previously existed in this location. The current archway to the baptistery was originally a bay further east and was the main entrance into the cathedral from John's Lane, as illustrated in Blaymire's 1739 drawing of the north side of the cathedral. However, Street had the misfortune of burying both his wives during his time restoring Christ Church. The first Mariquita in 1874, and the second, Jessie Mary Anne to whom the baptistery was dedicated, who died of fever in Rome in 1876 after a marriage of eight weeks. The saints Mary and Anne on the east side face those of George and Edmund on the left in windows by Clayton and Bell.

Chapter house

In the 1831-3, Matthew Price converted the old Lady chapel, built c.1230, for administrative purposes. Street retained the use of the space as a new chapter house, placing a spacious wooden panelled chapter room at the east end with a grand central black marble pillar supporting the ceiling, while in the lobby, a 13th-century arch appears to have been the entrance to the original Lady chapel. The first-floor music room has a dramatic 'wooden wagon roof in five bays, the surface filled with large quatrefoil panels'. The external walls have been considerably renewed, but enough of the older stonework survives to show that the building is of some antiquity. The eastern kitchen accessed through one of the panels in the chapter room and old library above with views down Lord Edward Street was added by Sir Thomas Drew in 1891.

Synod hall

The building of the synod hall appears to have taken very little time at all considering that in June 1871, a committee was still considering where it should be positioned. Initial suggestions favoured by Street himself, placed it on the site of the old Four Courts and claustral buildings, another proposed a site, north of the cathedral on John's Lane. Eventually the decision was made to build the hall on the site of the church of St Michael while incorporating the old tower into the new scheme. The most striking feature of this new arrangement was the pedestrian bridge joining the synod hall to the cathedral, recalling Venice's Bridge of Sighs (1600), and perhaps even inspiring Oxford's Hertford College bridge (1914). The synod hall was finished quickly, because in April 1875, the building was open for use by the General Synod of the Church of Ireland, at a reputed total cost of about £27,000.

View of Synod Hall prior to the construction of the connecting bridge

Personnel

While Street is given great credit for the restoration work, he seldom visited the site, and little credit is given to the three clerks of works who appear to have supervised over 200 men working on the site of both the cathedral and the synod hall. The first of these was John Dooling who got into financial difficulties in 1876, and died in January 1878. He was succeeded by Wilhelm Conradi, a German-Jewish clerk who converted to Anglicanism and came to Dublin c. 1874 from Glasgow where he worked for George Gilbert Scott on the rebuilding of Glasgow University. He appears to have 'superintended the restoration of the largest and most important part of …' the cathedral. The 19-year old Leonard Stokes was appointed in 1877 when the main work had been completed.

The first building contract with John Butler lasted a mere 21 days, and after that the works were undertaken by Messrs Gilbert Cockburn & Co. of Great Brunswick-street, whose operations were directed by a foreman, Mr M'Bride, and Mr. John G. Cockburn. Limestone cutting was carried out at the Sheepshead quarries near Drogheda.

Much of the carved stone within the cathedral is by Thomas Earp and his assistants. A capital at the east end of the south nave arcade features the archbishop of Armagh and Dublin, Marcus Beresford and Richard Chenevix Trench, the donor, Henry Roe, and the architect, Street himself. A Mr Taylerson, most likely to be John Edward Taylerson, executed the capitals in the eastern chapels. The tiles, based on medieval exemplars discovered during excavations were designed by Street and undertaken by Craven, Dunhill, and Co. of Jackfield in Ironbridge, Shropshire. Two Spanish majolica tiles which were found were copied by Street's 'old assistant and friend, Mr. Garrard' and line the walls between the eastern chapels.

As with the stonework, the firms used by Street were well known to him, and he entrusted the ironwork including the baptistery gates and door hinges to James Leaver of Maidenhead in Berkshire. The lighting brackets, a colossal corona (moved to the synod hall in 1898), as well as the brass screen gates and brass altar rails were by Thomas Potter of London.

The stained glass in the eastern chapels and baptistery is by J.R. Clayton and A. Bell of London, while John Powell, working for Messrs Hardman & Son of Birmingham, made the windows in the nave and nave aisles, as well as the bridge to the synod hall. The nave clerestory windows were designed by James Bell (not related to A. Bell) of Great Russell Street, London.

Conclusion

Street took the time to write an account of his restoration as he wished to put on record, not only the interest and history of the building, but secondly because he, immodestly, regarded the restoration as 'a deed unequalled, so far as I know, in Europe'. The antiquarian-minded may lament the removal of so much of the ancient building to create what is essentially a new polished cathedral with integrated older fabric. Nevertheless, the overall composition of cathedral and integrated chapter house; the striking impact on the skyline of the exaggerated tower spire; the enormous louvred windows of the tower, as well as the elegant bridge over to a new synod hall incorporating St Michael's tower, forms a remarkably cohesive architectural unit. It is all the more impressive given that Street was attempting to retain as much of the original fabric as possible, and building all of this over a crypt that was almost 700 years old. Few others would have been able to carry out such a restoration, and Christ Church is fortunate to have had such an experienced and deeply knowledgeable architect at the helm.

2.4.8. Restoration and repair 1878 to present day

Thomas Drew was appointed as cathedral architect in 1882. As a talented architect and notable antiquarian, he was keenly interested in the architecture and history of the cathedral and published numerous essays and lectures, although some of his theories have subsequently been found to be false. Drew was critical of some aspects of Street's work. In 1883 he removed the alabaster panels from the screen and replaced them with gilded metal screens. The panels which were thought to compromise the acoustics were reused in a reredos in the church at Banbridge. Calls to return some of the monuments banished by Street to the crypt were taken up by Drew in 1884 when he moved Bishop Lindsay's recumbent tomb to the Street's lean-to porch leading to the crypt. Subsequently, further monuments were transferred to the west end of the nave and a musician's corner was formed at the west end of the north

aisle. In 1898 he transferred Street's massive brass candelabrum from the chancel to the synod hall to 'general rejoicing'.

In 1886, following the 1881 Open Spaces Act, Dublin Corporation agreed with the Board of the Cathedral to lay out and maintain the cathedral grounds as a public garden. This coincided with the opening of Lord Edward Street. As part of this work, the chapter house was excavated by Thomas Drew in 1886. While much of its masonry is the product of reconstruction in 1886 and further works in the 1980s, one course of ashlar 5 ½ inches high can be seen on the north side and in the first bay on the south, along with material below the east window.

Late 19th century photograph showing the cleared east end of the precinct

In 1891 Drew added a new block at the east end of the chapter house, to face down the newly formed Lord Edward Street. He based the design of the east window on that of the old medieval chapter house. The addition contained a room for the men of the choir and a library on the upper floor with expansive views down Lord Edward Street.

As early as 1890 Drew was warning the Board that the Caen stone used by Street was decaying. Drew had been very critical of Street's decision to use Caen stone for the external ornamental work instead of the Dundry stone which was originally used. A special fund was established to allow for the replacement of this stone. Drew oversaw the replacement of the Caen stone to the Baptistery with Bath stone in 1908.

Richard Caulfield Orpen, an older brother of the artist, William Orpen, served as cathedral architect from 1910 to 1937. A student of Drew, he moved Bishop Lindsay's tomb to its present location in the north aisle in 1912. He designed the stone, brass and enamel monument of Archbishop Peacocke in 1917 and undertook Caen stone repairs to the windows in 1928-9.

George Frederick Hicks served as cathedral architect from 1938 to 1946. Under Hicks and Dean Lewis-Crosby a five-year program of work to replace defective Caen stone was commenced in 1943. Some £4,000 was spent by 1946 when the works had to be halted. Hicks was succeeded by the firm of McDonell and Dixon who in turn were succeeded by the conservation architect, Paul Arnold who acted as cathedral architect from 1988 to 2021.

During the late 20th century and early 21st century various repairs and improvements have been undertaken. In the mid-1980s, the roofs were re-slated using green Westmoreland slates to replace the original 1870s Eureka slate from Vermont – some of this Eureka slate still survives on the tower of the Synod Hall. In 1984, a new organ was made by Kenneth Jones of Bray – this was further augmented c. 2004. To celebrate the millennium, the crypt was

restored and represented as a multi-purpose space incorporating a treasury under the direction of Paul Arnold.

Treasury in the crypt

At the same time, an open yard on the north side of the cathedral was roofed over to provide an office for the cathedral administration. In 2003 the stonework to the south transept was repointed and repaired and the stained-glass windows here were conserved. Similar repairs were undertaken to the north transept in 2006. Stone repairs and repointing work was undertaken the north aisle, baptistery and part of the west façade between in 2006-08. The stonework to the central crossing tower was repaired and repointed in 2014.

2.5. Archaeology & archaeological potential

2.5.1 Cathedral today

Christ Church Cathedral is an integral part of the historic core of Dublin, a venerated place of worship but also a heritage site that hosts large number of visitors every year. The precinct, which is open to the public daily, is also an

important urban space, a green lung in the middle of a very congested part of the city.

The cathedral precinct is a rich archaeological resource for the city, containing deposits that stretch back to the Viking origins of Dublin in the 9th and 10th century. Besides the cathedral itself, these deposits contain significant archaeological features preserving the different phases of the cathedral's history such as a stone build in the crypt that is likely to pre-date the present nave and crypt, sections of medieval walls in the 'cloister area', a standing wall fragment, possibly associated with the demolished 14th-century Long Choir, the almost complete plan of the Four Courts, established c.1608 on the site of the monastic quadrangle, and general infill deposits associated with the restoration of the cathedral by George Edmund Street.

2.5.2 What we know about the site?

2.5.2.1 Dún phase

At the time of its foundation, the cathedral was perched on the very western limit of the Viking dún, a fortified settlement established in the late 9th and early 10th century. This settlement was surrounded by high earthen banks, topped with defensive palisades. A very significant stretch of these defensive banks was located by P.F. Wallace in his excavations at Wood Quay. The banks running along the Liffey foreshore appeared to curve southwards at the western end suggesting that they may have continued through the western side of the cathedral precinct.

Archaeological testing in 2010 in the western part of the precinct found evidence of deep organic layers estimated to be 3-3.5m in depth as well as a possible bank, orientated north-south and perhaps related to early dun

defences. The bank, composed of organic clays and up to 4m in width had a suggestion of a stone-facing on the western side.

2.5.2.2. Early cathedral

Christ Church Cathedral was founded between 1028 and 1036. Three fragments of decorated masonry found by Street in the 19th century restoration attest to a pre-Norman high status structure. After the Anglo-Norman invasion the present cathedral was constructed above the crypt. The supposition is that the earlier cathedral was swept away in its entirety and that the cathedral was built de novo. However there is the possibility that some remains of the earlier cathedral survive below the existing structure.

Archaeological testing during the renovation of the crypt located some activity beneath the floor including a domestic pit at the eastern end of the crypt along with post-holes in the central area, all suggesting this area may have been occupied prior to the construction of the crypt. Further investigations located remains of a stone build, built in two stages of unknown function. It may have been a temporary structure while the nave was being built or alternatively have formed part of the earlier church - if it had a crypt. The stone build was retained during the laying of the floor and is on display, under a glass panel.

2.5.2.3 Monastic phase

The cathedral appears to have been established at the outset as a Benedictine priory, although more direct evidence for this only emerges between 1074 and c.1100. Monastic buildings for the accommodation of the monks would have been provided at the outset although we have little evidence for this early phase. Significant excavations in the late 1880s by Sir Thomas Drew located the ruin of the Chapter House and this helped to pin-point the location of the cloister garth. Drew concluded that he had found evidence of the north, west and east wall of the cloister, the western gateway and fragments of the

southern and western ranges. Investigations in 2010 however, suggest Drew's excavations were quite limited and the major survival was the remains of the 17th century Four Courts. Investigations in 2010 and 2018 found some evidence of medieval wall foundations on the western and southern sides of the cloister - additional medieval walls are likely to survive in the western area.

The chapter house is sunken in the landscape, with three steps leading down to the west door. The upper step appears to have been the original ground level of the cloister, as suggested by Stalley and supported by the findings during the investigation in 2010. These investigations also located the remains of a possible medieval wall (preserved in-situ) orientated east-west but incorporated into the later 17th century Four Court building.

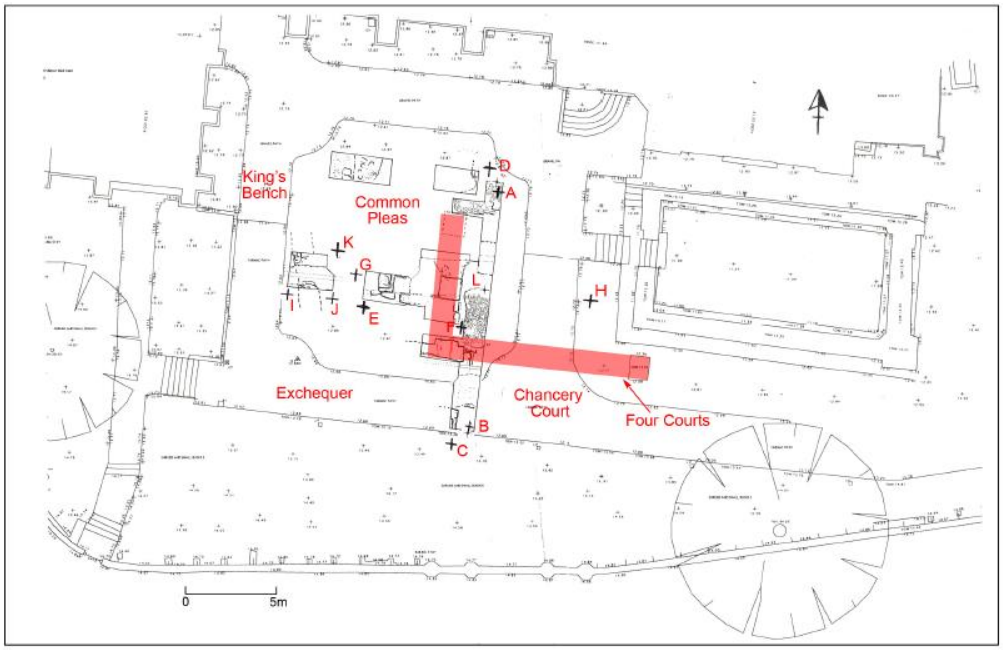
2.5.2.4. 13th-century cathedral

John Cumin, the first Anglo-Norman archbishop of Dublin began the reconstruction of the cathedral, the first phase being the construction of the choir and transepts in the Romanesque style from c. 1184, with the Gothic nave being added post 1234. This is marked by a change in the architecture in the piers at crypt level, with limestone rubble piers under the choir and crossing, and square piers dressed in Dundry under the nave. A drop in floor level, from east to west, is also visible in the third bay under the nave suggesting a number of construction phases.

2.5.2.5. Eastern precinct

Limited archaeological work has been carried out in the eastern part of the precinct where there is a standing fragment of masonry, which is reputedly part of the 14th-century 'long choir'. This build does appear to be along the alignment of the Long Choir and may be its south-east corner, perhaps retained by Street as an antiquarian 'folly'. The fragment is composed of limestone with some brick but is very irregularly coursed and has clearly had

many interventions throughout the years. Excavations in 2001 revealed a possible medieval stone wall lying between 200mm and 400mm below present ground level (Simpson 2001). Its position and size, 2.90m in width, suggests that it may represent part of the south wall of the long choir.



Arrangement of cloister, four courts and chapter house

2.5.3. Archaeological potential

Christ Church cathedral must be considered one of the most important ecclesiastical complexes in Ireland and there is significant archaeological potential, both within the cathedral buildings and the precinct.

2.5.3.1 Crypt

The crypt has been redeveloped with a new floor and the limited investigations at this time located various archaeological deposits. Excavation in the crypt area should generally be avoided to protect surviving deposits and features. Where excavation is necessary, the opportunity should be made to obtain datable samples, if possible, for all areas of the crypt to allow for an enhanced understanding of its evolution.

2.5.3.2 Western side of precinct

The west end of the precinct has significant archaeological potential, which has been highlighted by the detailed works carried out in this area in the late 19th century. The cloister area has been redeveloped (2018-9) and an attractive paved area (the labyrinth) has been completed, overlooked by a new viewing ramp.

Piers exposed in 2010 excavation

2.5.3.3. Chapter House

The chapter house must be considered the jewel in the crown in terms of preserving the monastic phase of the history of the cathedral. The upper levels of the ruin were rebuilt in the 1980s and was partially consolidated more recently under Paul Arnold Architects. However the medieval carved stonework continues to be exposed to the elements with ongoing decay of the stonework. The chapter house is in urgent need of a management plan, laying out a strategy of how the monument can be protected and presented to the public in the future.

2.5.3.4. Viking deposits

Testing in 2010 revealed deep organic deposits, which can be dated to the Viking and Hiberno-Norse period – these are of national and international importance. These are also of extreme significance for the earliest phase of the cathedral's history. Such organic deposits should be protected into the future, in keeping with Dublin City Council's general policy of preservation in situ. Every effort should be made to prevent any more interventions into these deposits, although they may be explored in the future by non-invasive techniques.

2.5.3.5. Medieval walls

The foundations of a number of medieval walls were located in 2018 as part of the remains of the Four Courts and these must be protected in any future development. Every effort must be made to continue to preserve these walls in situ.

Piers exposed in 2010 excavation

2.5.3.6. Four Courts and cloister

Significant remains of the Four Courts were exposed during the 2010 investigation and the 2018 monitoring programme, confirming the accuracy of the cartographic sources, and providing an opportunity to study early 17th century public architecture, which is relatively rare in Dublin. Any proposed works in the future, especially services, should avoid impacting on these important structural remains.

2.5.3.7. Southern bank

The southern bank of the precinct contains the remains of the Chancery Court along with other walls that were exposed during the 2018 investigation. Any intervention into the southern bank of the precinct must be carried out under archaeological supervision, as the top of the various walls lie close to the surface, at less than 300mm. In the event excavation is required, this should be carried out under supervision to a defined research strategy.

2.5.3.8. Rubble and clay deposits

The high ground along the western side of the precinct contains deposits of brick, clay and rubble, up to 1.10m in depth and this can be related to the general infilling in the 19th century. Test-pits excavated at the western end of the precinct, close to the western precinct wall established there was 0.40m of topsoil sitting over 1m of rubble deposits. These deposits contain fragments of cut stone and, more importantly, human bone - this should be acknowledged, and the deposits treated in a dignified and respectful way.

Paved surfaces exposed in 2018

2.5.3.9. Eastern side of precinct

There have been no major investigations in the eastern side of the precinct. This raises the archaeological potential significantly in this location. There is a standing fragment of masonry, which is reputedly part of the 14th century Long Choir, which was demolished in the 19th century. A monitoring programme located the possible remains of a substantial medieval wall 3m in width, orientated north-south and lying 200-450mm below the present ground level. The full footprint of the demolished long choir is likely to survive in the eastern precinct and every effort should be made to protect this. In the event excavation is required in this area, the opportunity should be taken to carry out geophysical survey or other suitable surveys to try and establish if there are any surviving foundations or other features, such as vaults. The eastern precinct has the potential to contain a large quantity of human bone, even possibly the pits described by Street. Geophysical survey might be useful in attempting to identify these pits.

2.5.4. Policies for protection and management of archaeology

2.5.4.1. Recorded Monuments

The cathedral complex contains five Recorded Monuments and is within the Zone of Archaeological Potential for Dublin. The Recorded Monuments are:

- the cathedral (DU: 018-020270),

- the priory site (DU:018-020417),
- the chapter house (DU: 018-020366),
- a house-site (DU:018-020220),
- the 17th-century Four Courts (DU: 018-020457) and
- a watercourse (DU:018-020987).

As a result, all excavations must be carried out under archaeological licence, issued by National Monuments, in agreement with the National Museum of Ireland and the City Archaeologist. This includes all work in the precinct, even minimal works such as repairing services, looking for cables, resurfacing of paths and tree-felling. Works to the cathedral fabric may require inspection or monitoring and this includes repairs that might impact on the original fabric of the building. All works in the crypt that might involve impact on standing fabric and/or excavation into the floor levels, also requires an archaeological licence.

2.5.5 Statement of Archaeological Significance

Christ Church Cathedral must be considered the oldest and most important ecclesiastical building in Dublin, founded in the 11th century and occupying a pivotal location in the historic core of the medieval town. The very ground the cathedral was founded on is of archaeological significance, close to the western boundary of the Viking settlement, which is well represented in the archaeological record at Dublin by deep organic deposits, of national and international importance. Dublin was the main Viking trading port in Ireland and a major access route for the thousands of Viking warriors that poured into the country in the 9th and 10th century. The result was a hugely successful trading port in the Viking world, which, in its heyday stretched from Russia and the North Sea in the north and as far south as Spain. The Viking deposits in Dublin are especially important as they are 'anaerobic' (no oxygen) thereby promoting preservation of organic material such as buildings and cultural remains as well as artefacts, dating from the 9th to the 12th century. The

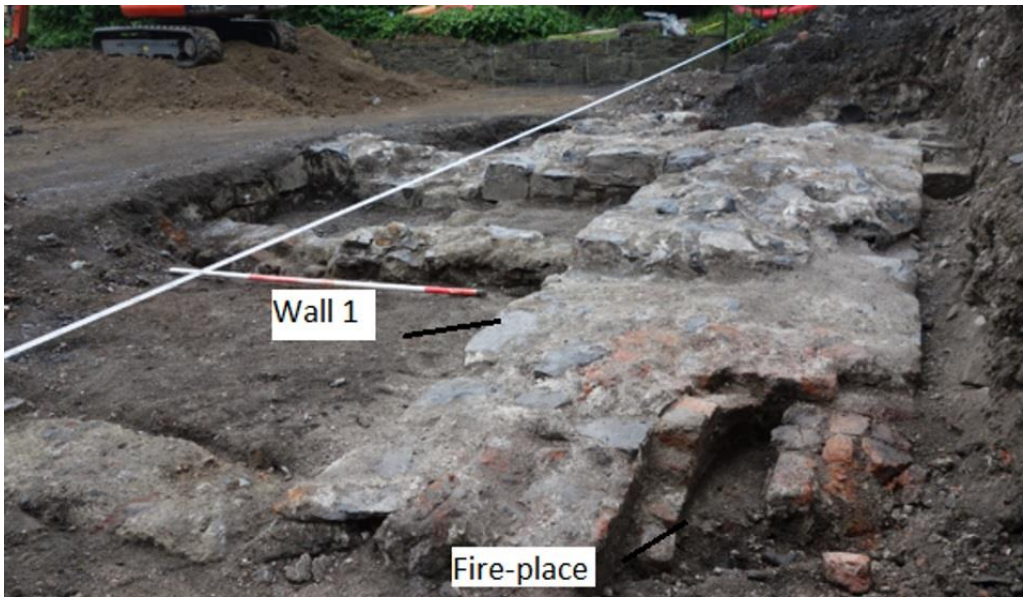
extensive excavations at Wood Quay, just north of the Cathedral, attest to the richness of these deposits. It is generally accepted that Viking heritage is a limited resource world-wide and there are international efforts to try and preserve these deposits for the future. In Norway, for instance, there are a total of eight Viking towns, of which only four have well-preserved organic deposits similar to Dublin. Of these four towns, approximately 50% of the deposits have been removed.

The cathedral was constructed in this densely inhabited area and the evidence suggests that the crypt was cut right down to boulder clay level, perhaps through these earlier Viking deposits. The survival of an earlier fragment of stone build within the crypt, however, is of extreme significance, as it is likely to pre-date the Cathedral and is perhaps part of the first church founded by Dúnan in the 11th century, a rare survival in Dublin. If this is the case, this large early church (possibly with two aisles) was constructed at the same level as the crypt, opening up the possibility that more of this early church may survive incorporated within the current building, an exciting possibility.

The cathedral building is of high architectural significance, displaying an evolution from the medieval period right up to the modern period. The interventions by Street clearly had a significant impact on the original fabric but much survived especially in the crypt and nave. Nearly every phase of the Cathedral's history can also be found in the surviving fabric but significant information can also be gleaned from the 1,800 cut and decorated stones that survive. This unique collection of stone illustrates in detail the variety of English architectural styles that were employed in the Cathedral.

Outside the footprint of the cathedral, in the western end of the precinct, the discovery of sections of medieval walls west of the Chapter House is significant

in terms of the evolution of the complex, as it may suggest more of the monastic range is likely to survive. Dublin had quite a few monastic orders in Dublin both inside and outside the walls but the houses tend not to survive well, in either the standing heritage or the archaeological record. Investigations at the western end of the precinct may suggest the foundations of the 14th-century Long Choir survives also a rare survival in Dublin.



Rear wall of buildings on St Michael's Hill excavated in 2018

The early modern period is also well-represented in the archaeological heritage of the site and this is another significant research gap in Dublin. The first decade of the 17th century saw the establishment of the Four Courts on the site of the monastic range and substantial remains survive, attested through archaeological investigation. Interestingly, the monumental and elaborately decorated courts appear to have incorporated earlier buildings and cellars, which must have been in existence at this time, in and around c. 1608. During the investigation, at least one of these early building (fronting on Winetavern Street) was exposed (with early brick) and this can be traced through the cartographic and pictorial sources well into the 19th century, which is a fascinating discovery, opening up the possibility of identifying similarly dated buildings from that elusive phase of Dublin history.

2.6. Condition of the Cathedral fabric

Christ Church Cathedral is broadly in good structural condition. The condition of the building fabric is more variable although it has benefited from significant programmes of repairs undertaken in the 1980s and 2000s. Much of the exposed fabric dates to the 1870s restoration by G. E Street and is therefore relatively young although erosion of soft Caen stone and lime-based mortars is evident in places.

The roofs were all re-slated during the 1980s using Westmoreland slates. Consequently, the roofs are in good condition and require only periodic maintenance to secure loose or slipped slates, although occasionally slates work loose and require refixing in place. A programme of repointing and stone repairs was undertaken to the south transept, north transept, north aisle, baptistery, west window and doorcase and the central crossing tower between 2003 and 2014. Elsewhere the stonework and pointing mortars is in variable condition. Some parts of the facades such as the clerestories, the chapel gables and parapets were repointed using cement-based mortars during the latter half of the twentieth century. In places the cement pointing is starting to deteriorate and this is exacerbating the decay of the softer Caen stone. At lower levels, some of the walls on the south side of the cathedral retain original lime-based pointing mortars. These have started to deteriorate locally, particularly where there is run-off from buttresses or string courses. Proposals for localised repointing of stonework has been prioritised in areas where active water ingress and staining is occurring.

Christ Church Cathedral has a rich collection of stained-glass windows as well as less ornamental windows glazed with cathedral glazing or quarry glazing. Many of the windows are not accessible at close quarters so any commentary

on their condition must recognise this. Many of the windows have suffered from some buckling or bulging in the leadwork – something which is to be expected after almost 150 years. However, the glazing in many cases appears stable. It is beneficial that storm glazing for most part has not been used at the cathedral as this can cause rapid deterioration of leadwork due to build-up of heat behind the glass. The windows in the south and north transepts and the west window were conserved and re-leaded between 2003 and 2007. Further inspections of the high level clerestorey windows is required. Throughout the cathedral and chapter house, the wrought-iron ferramenta to the outside of the windows requires repainting and this should ideally be done on a phased and prioritised basis.

Internally, localised staining has occurred to walls and ceilings due to water ingress from the exterior. Severe staining has occurred to the ceiling and wall in north-west corner of the north chancel aisle as a result of a past blockage in the outlets. Comparison with photographs show that this has not become significantly worse, but it is nevertheless unsightly and conservation of the stonework is required.

2.7. Cathedral precinct

2.7.1. General

The open park-like grounds to the south of the cathedral, here described as the precinct, are the product of several phases of urban clearance during the 19th century. Historically, the precinct was a densely packed urban quarter. Immediately to the south of the nave stood the cloister with its surrounding claustral ranges. To the east of this, roughly to the south of the present chancel, stood Christ Church Yard and further to the east there were various houses and premises fronting on to Fishamble Street. Christ Church Place was formed in the early 19th century by widening a pre-existing street known as Skinners Row. This was largely accomplished by demolishing buildings along

the north side of the street which backed on to the cathedral and its associated buildings, including the former claustral complex which had been converted into the Four Courts.

These clearances for the first time opened up views to the cathedral from the south side – prior to this the cathedral was obscured by the buildings on the north side of Skinners Row. During the 1830s the cleared grounds were landscaped under the direction of the cathedral architect, Mathew Price and were arranged as lawns with a carriageway and two sets of gates.

The opening up of Lord Edward Street in 1886 saw the demolition of a block of buildings on Skinners Row to the south east of the cathedral and the realignment of Fishamble Street so Lord Edward Street curved to the south-west to join Christ Church Place. After this, the newly cleared grounds were re-landscaped under the direction of the cathedral architect, Thomas Drew. Drew cleared much of the rubble and deposits left over following Street's restoration and undertook excavations which exposed the old chapter house ruin. The landscaping work was funded by Dublin Corporation as it was intended that the grounds would serve as a public garden following the 1881 Open Spaces Act and the corporation agreed to maintain the grounds (C6/1/7/14 pp. 111-2). At this time, there were no publicly accessible open spaces or gardens in this part of the city so the precinct must have represented a valuable public amenity for the citizens of Dublin. Dublin City Council has continued to maintain the grounds at the cathedral and the precinct acts as a welcome refuge for citizens and visitors from the noise and traffic of the surrounding streets. The high levels of footfall and passive surveillance also make it a relatively safe and comfortable place for most users.

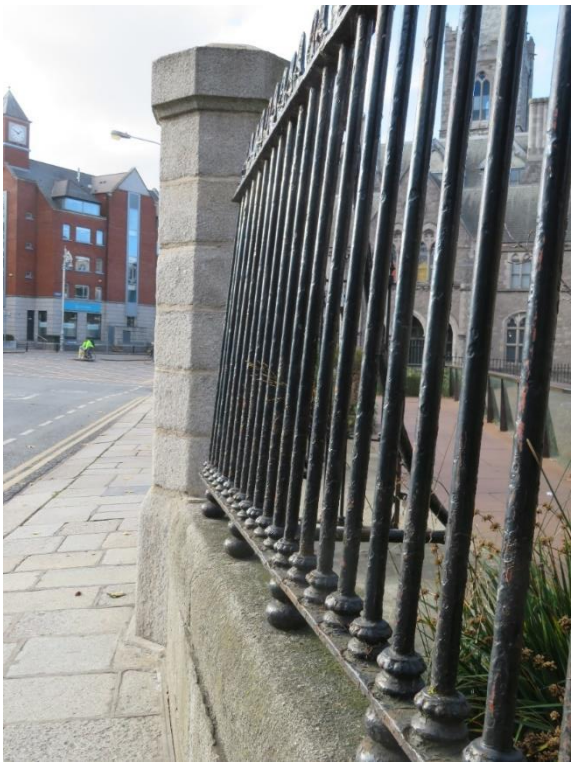
The western part of the precinct, representing the site of the former cloister and its associated buildings was re-landscaped under the direction of Bernard Seymour, landscape architect, in 2017/18. This project included the reopening of the 1830s carriage gates, the installation of a Corten steel viewing platform and the creation of a limestone-paved labyrinth on the site of the cloister. The eastern part of the precinct is laid out as lawns with a vehicular roadway and perimeter planting which include a stand of four mature London plane trees. It is intended in due course to re-landscape the eastern part of the precinct, although proposals have not been developed at this time.

The western precinct and labyrinth

2.7.2. Railings

While the cathedral grounds have benefited greatly from the recent relandscaping work, the condition of the railings is a matter of some concern. Considerable movement/settlement has occurred along the south-west boundary owing to the composite construction of the walls here although the lack of intermediate piers and the curvature of the boundary are probably further contributory factors. Subsidence and associated corrosion of

embedded iron fixings are causing significant problems along the south-east boundary. While the railings are stable for now, matters are only going to get worse and there is a risk of localised collapse. Addressing these issues will require significant capital investment and has the potential to be very disruptive given the busy roadway and narrowness of the footpaths surrounding the precinct.



Subsidence of railings and pedestal walls

2.7.3. Chapter house ruin

The remains of the medieval chapter house stand immediately south of the south transept and east of the labyrinth. The chapter house possibly dates to the 1280s. The vaulted roof of the chapter house was demolished in 1826 at which time the sunken interior was infilled. The ruin was excavated in 1886 and has remained exposed to the elements since that time. Much of the calp limestone walling that we see today is understood to be the product of a restoration undertaken in the 1980s. The pale yellow/white oolitic limestone however dates to the 13th century. This surviving material includes remains of the elaborately moulded portals at the entrance; moulded responds which would have supported the ribs to the vaults; and the masonry surrounding the east window. It is widely agreed that the chapter house was one of the most architecturally sophisticated medieval buildings in Ireland and therefore this medieval stonework is of exceptional importance.

Chapter house ruin

The condition of the medieval stonework is a matter of grave concern. Surviving stonework of this age and quality is extremely rare in Ireland. This stonework is currently completely exposed to the elements and is experiencing ongoing decay. Various elements have now become detached and are at risk of loss or theft, while piece of stone to the east window sill has also become detached either as a result of spalling or impact damage. The chapter house is not currently accessible to the public owing to concerns about the condition of the stonework. A beehive has been installed in the ruin as a biodiversity initiative and as a means of deterring entry into the building.

South pier to doorway

A programme to conserve and consolidate the medieval stonework needs to be developed and implemented in consultation with relevant statutory stakeholders. This may include the provision of soft lime cappings to the horizontal surface of some of the stonework to act as a sacrificial layer which would take the weathering rather than the medieval stonework. The use of lime shelter coating to some vertical surfaces may be used to provide a sacrificial weathering layer. Lead cappings could be used as umbrellas which shed water away from the stonework. In advance of any works, a detailed stone by stone survey will be required. The use of emerging 3D scanning techniques could be considered – potentially in partnership with a third-level institution. Public access to the chapter house should continue to be excluded while plant growth should be carefully treated to ensure that roots do not damage the stonework. Once the ruin has been stabilised and conserved, public access and interpretation of these important medieval remains should be provided.

2.7.4. Long choir ruin

A solitary masonry pier of rubble masonry construction stands to the south of the current day chapter house. This is believed to be the remains of the south-east corner of the long choir and was supposedly retained as a sort of archaeological folly by Street following the demolition of the rest of the 13th and 14th century long choir. However there no archival references to Street actually doing this and it is possible that the pier was assembled in more recent times. Further research and analysis to include surveying and the use of drawing/map overlays would be useful in terms of establishing if the pier is in fact the sole remaining above ground remains of the long choir. The pier is in fair condition and has been modified in the past. Some of the stones are relatively loose and the stonework would benefit from consolidation and localised repointing. However, no such work should be undertaken without adequate analysis and research in advance.

2.8. Contents & collections

2.8.1 Furniture & Woodwork

Over the centuries, the cathedral has accumulated (and also lost) a considerable number of wooden furnishings including coats of arms, religious accoutrement and furniture. Various displays of coats of arms have been introduced to Christ Church over the centuries, most of which no longer survive. Three sets of 17th century arms survive, being incorporated into the state and civic pew, while another was acquired after the

James II tabernacle

early 19th-century demolition of the Tholsel. A late 17th century tabernacle and pewter candlesticks, thought to have been used in the last Roman Catholic mass said in the cathedral during King James II's stay in Dublin, is also preserved in the crypt.

Stewart arms on State Pew

The State and Civic pews noted above, are used by the President of Ireland and Mayor of Dublin during services and date from 1881/2. The elaborately carved mid-18th century presidential chair or throne of the 'Liberties of Christ Church knot' of the Friendly Brothers of St Patrick is on loan since c. 2009. Timber furnishings include various timber altars, some of recent introduction, sedilia, and chairs. Unfortunately, the age and origin of these is not always known – some may have been designed by Street while others have been donated in more recent times. A set of furniture for the Mother's Union Chapel was designed by Hilda Coles in the mid-20th century. Secular furnishings of note include the large oak table designed by Thomas Drew in 1881 which stands in the chapter room, as well as further pieces in the music room. The American ash seating in the nave were presented in 2004 by the Friends of Christ Church.

The late 17th century cathedral stocks are now placed in the crypt, but once stood outside at the corner of the south transept and choir - a location known as the cathedral prison, up until 1821.

Cathedral stocks

2.8.2. Monuments & brasses

Christ Church cathedral has a collection of well over one hundred memorials. The earliest memorials are the stone tomb slabs, many carved with a cross, some with figures, often of Purbeck marble and mainly from the 13th and 14th centuries. The earliest is probably that of an archbishop in the chapel of St Laurence O'Toole, thought to represent Archbishop John Cumin (d.1212) while there are three early monuments to high-status women. An early 14th century inscribed tablet commemorates the Italian wine-merchant John Lumbard and his family. Two figures in the crypt appear to be portions of a 15th century tomb chest.

The most famous monument, representing Strongbow himself, who was buried in the cathedral 'within sight of the cross' in 1176, does not in fact represent Strongbow, but a monument dating to the early 14th century that some sources say was brought from Drogheda. Strongbow's original monument was destroyed in the 1562 nave collapse, and the job of finding a replacement tomb –– was undertaken by Peter Lewis, precentor of the cathedral.

Strongbow's 'tomb'

2.8.2.1. Post Reformation

Monuments from the 1560s-80s include one to Edward Griffith with elaborate Mannerist imagery, classical terminal figures and strapwork; several memorials to Sir Henry Sidney, lord deputy of Ireland (the majority of 1566-78) and his family and to Grey de Wilton, another lord deputy of Ireland (1580-2), one in stone, and one more importantly in brass. The latter is one of only eight pre-1700 brasses surviving in Ireland. One of the finest, if not necessarily the largest, Elizabethan memorials in Ireland represents Francis Agard (d.1577), his wife Jacoba de la Brett (d. 1579), kneeling at faldstools opposite his daughter Cecilia Harrington (d.1584) with diminutive figures on both sides. It is likely from the workshop of Garat Johnson the elder, a Dutch sculptor based in Southwark.

Agard Harrington memorial – Ireland's finest example of Elizabethan sculpture

2.8.2.2. Georgian / Neo-classical

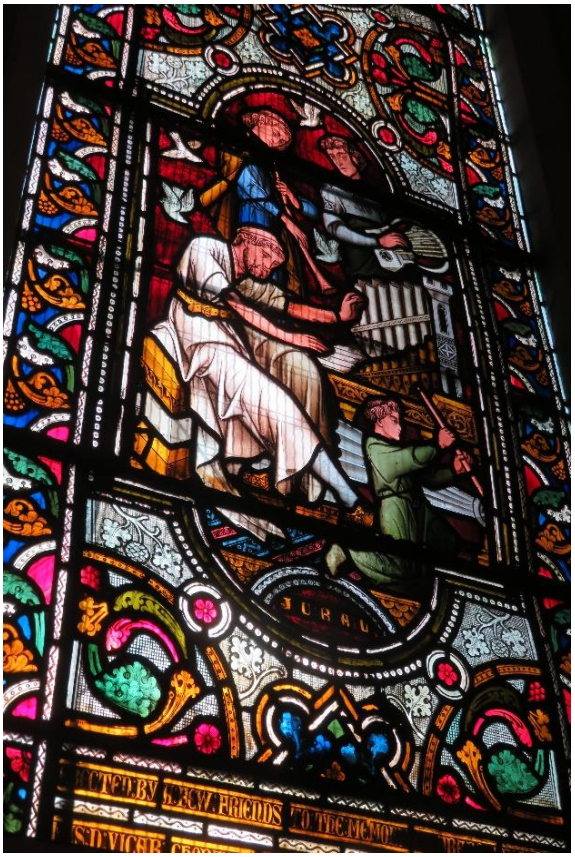
The first of the great Georgian monuments is that commemorating Robert Fitzgerald, nineteenth earl of Kildare by Henry Cheere, now in the south transept but first erected in the position of the old Kildare chantry chapel in the old long choir. It is remarkable for its touching presentation of the mourning family. This was followed by John Van Nost the Younger, who executed two memorials, one to Thomas Prior (d.1756), and another to John Bowes (d.1767). Other late 18th century memorials include those in the north-west 'Musicians' corner of the nave to Richard Woodward, cathedral organist (1765-77) featuring an inscribed musical canon, and one to the former dean, Bishop Welbore Ellis and his wife by Joseph Nollekens (1737-1823).

Bowes' memorial by Van Nost the Younger

2.8.2.3. Nineteenth-century

Following the Act of Union, one of the most talented Irish sculptors was Thomas Kirk (1781-1845), who produced at least four striking memorials at Christ Church. These include a military bust of the soldier Samuel Auchmuty (d.1822) and a languid figure of the assassinated M.P. Nathaniel Sneyd (1833) mourned over by a woman, which is probably his masterpiece. Kirk's son Joseph undertook the recumbent brass to Bishop Charles Lindsay (d.1846). Another bust by Kirk of Sir John Stevenson (d.1843) is noteworthy for missing one of the two supporting choirboys for a failure of the cathedral chapter to pay him. The majority of the memorials after the 1870s in the cathedral are brasses. Two of the most impressive are those to archbishops Richard Chenevix Trench (1886) and William Conyngham (1897) on either side of the communion rails. The sole representative of the arts and crafts movement is a memorial to Archbishop Peacocke (1915) designed by the cathedral architect, R. Caulfield Orpen, which includes a mitred crest within a seal of 'repoussé and champlevé enamel' made by Oswald Reeves.

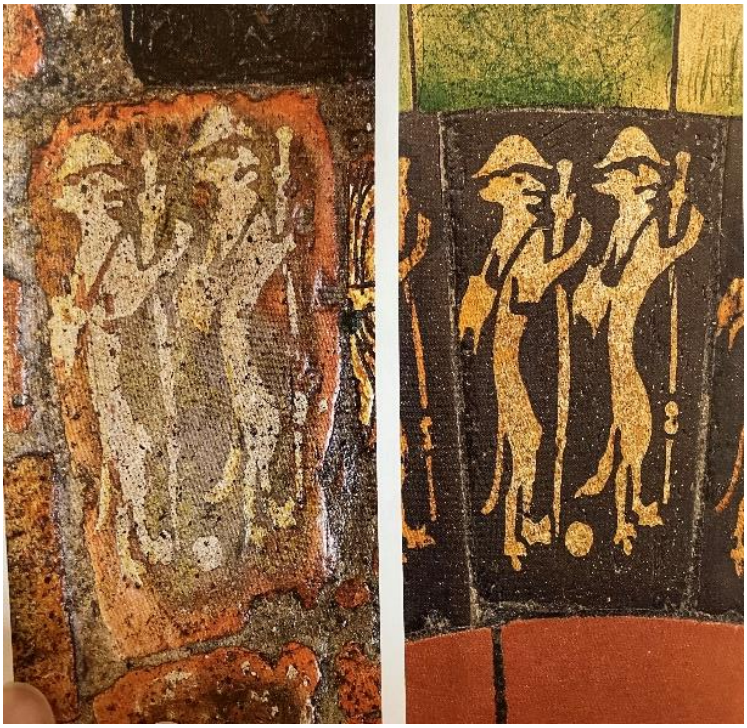
2.8.3. Stained Glass



The collection of windows at Christ Church is one of the most complete cycles of stained glass in any Irish church, only St Fin Barre's cathedral in Cork can compare. As Street noted himself, it is very rare for a cathedral church to be filled with stained glass at one time but with the exception of a single mid-20th century window in the Mother's Union Chapel by Patrick Pollen, all the windows were installed in 1878 as part of Street's restoration. In his own words Street said that '*These pictorial decorations … are the books of the people, and may still, as they did of old, inspire, cherish, and maintain many of religious thought, hope and belief, though from a merely artistic point of view, their great merit is, not so much their teaching, as the general solemnity of effect which they impart by their colour*.' He not only established the iconographic scheme but also drew sketches for most, if not all the windows. The scheme is a conventional one with Old Testament scenes in the nave aisles, the life of Christ in the choir aisles and larger scale figures in the clerestorey windows. Street divided the commission for these windows between two English firms, Hardman & Co. of Birmingham, and Clayton & Bell of London. A third firm, James Bell of London produced the plainer nave clerestorey windows. The most recent piece of glass is a small panel depicting the Head of Christ by Elizabeth Rivers, donated in 2018. It has been inserted in the old organ blower vent.

2.8.4. Floor tiles

The tiled flooring through the cathedral is one of the highlights of Christ Church. The 19th century encaustic tiles were made by the firm, Craven & Dunhill of Shropshire and for the most part they were designed by G.R. Street. Street based his designs on medieval tile fragments found during the restoration of the cathedral. Many of the patterns are unique to Dublin – notably the pilgrim foxes or 'foxy friars' the design of which dates to the early 14th century.



Medieval and Victorian replica 'Foxy Friars'

Of the medieval tiles that were recovered by Street, some of them were gathered together and relaid in St Laud's chapel and in the lean-to porch. Most of the remainder were passed to the National Museum as well as the Ulster Museum. The 13th and 14th century tiles in St Laud's chapel include two-colour tiles and line impressed tiles, as well as relief tiles. The patterns are predominantly of floral motifs such as fleur-de-lis but also include heraldic creatures such as eagles and lions. A booklet on the tiles written by Joanna Wren has been published by the cathedral and is currently in the process of being updated.

2.8.5. Medieval Stone Fragments

When G.E. Street was approached to carry out major restoration work on the cathedral he found large amounts of ex-situ carved stone which had been preserved following the 1562 collapse in the nave. This allowed him to replicate the cathedral not just in plan but in detail too. In response to continued criticism he wrote in 1882: 'That no-one may hereafter assert (as indeed has already been done by some ill-informed persons) that there was no justification for such a restoration, one of the original windows, in its decayed condition, has been erected in the crypt as it was found as evidence of past contradiction'.

Medieval stone fragments stored at the cathedral

The remainder of the salvaged stone was also kept, presumably to silence critics, and was piled along the walls, and around the bases of the crypt piers. Some arches, ribs and window jambs were mortared together to reflect their 'original' functions. This medieval stone remained relatively untouched until 1998 when representation of the crypt was commenced. A detailed study of about 1,800 pieces of stone was undertaken by Dr Rachel Moss. As there was

no suitable storage in the cathedral, in 2000 the collection was moved to the basement of Dublin City Council offices. The stone was moved to the crypt of St Werburgh's Church in 2004, where it remains today. The majority are of 12th & 13th century date, but some later pieces were also recovered. Most are worked from a soft oolitic limestone sourced from the quarries at Dundry near Bristol. The condition of the stones and the fact that they could be handled at close quarters provided an unusual insight into the working methods of medieval masons. Notable fragments include pieces of two/three mid-twelfth century capitals which had been recorded by Street as evidence of an early church, but then lost (apparently deliberately smashed). Their size and form suggest a cloister arcade rather than a church, so pointing to a cloister possibly associated with the earlier Benedictine foundation on the site. Several fragments of a fifteenth-century cloister were also recovered. Although the nave was thought to have been covered by a stone vault until its partial collapse in 1562, no evidence for that vault was recovered among the collection of stone fragments.

2.8.6. Paintings and Sculpture

The cathedral possesses a fine collection of twenty-nine portraits of former deans to the cathedral and Archbishops of Dublin. For the most part, the archiepiscopal portraits are owned by the Archdiocese of Dublin and Glendalough. The collection is hung throughout the Chapter House. The earliest work is a late 17th century portrait of Archbishop Francis Marsh. The portraits of Archbishops Charles Cobbe by Francis Bindon and William King by Robert Holland are perhaps the finest of the 18th century portraits. Sir Thomas Jones's portrait of Archbishop Richard Chenevix Trench is perhaps the finest of the 19th century works.

A collection of contemporary icons by Mihal Cucu, Georgetta Simion and Adrienne Lord have been assembled in the eastern chapels and ambulatories.

The earliest pieces of sculpture are the statues of Charles I and Charles II in the crypt. These were commissioned from William de Keysar in 1683 by Dublin Corporation and with the associated coat of arms, formerly stood on the Tholsel on Skinner Row. Three busts of deans and bishops by Thomas Kirk and Thomas Jones are located in the chapter house. The Madonna and Child in the Lady Chapel was carved by Imogen Stuart. The 'Homeless Christ' (2015) was donated by its sculptor Tim Schmalz.

Statues of Charles I & II from the former Tholsel

2.8.7. Archives & associated collections

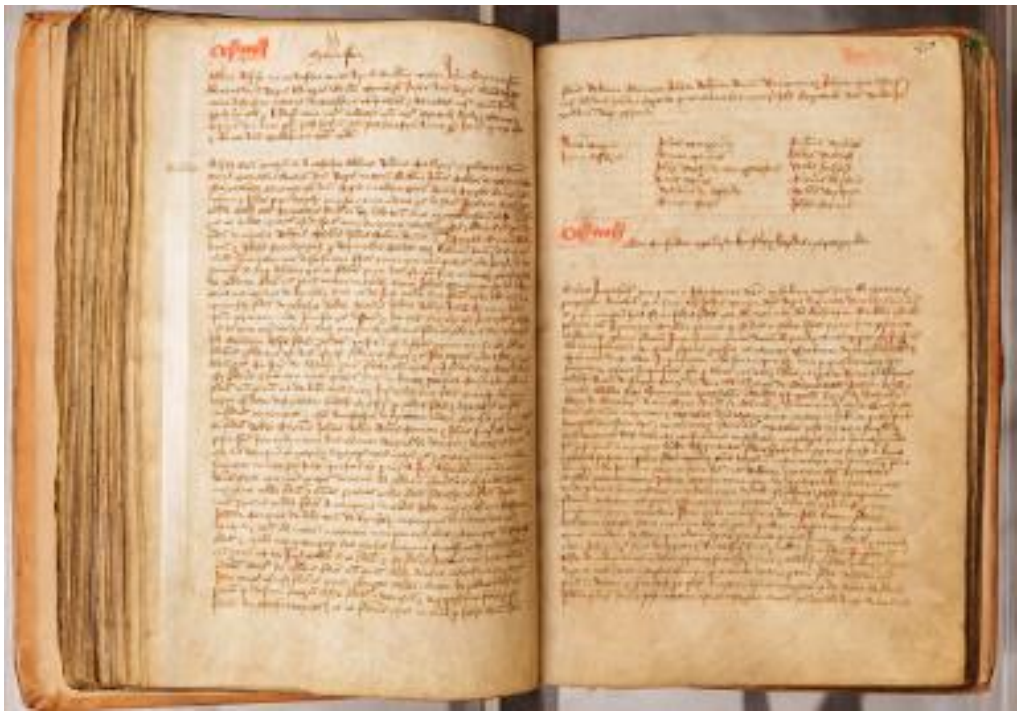
2.8.7.1 Context

The archives of Christ Church are, unremarkable by the standards of many British and European cathedrals, but in an Irish context are of exceptional importance. Time and circumstance have not been kind to Irish archives in general and to church records in particular. The periodically unsettled state of Ireland, fire and flood, inadequate record keeping and, most catastrophically, the destruction of the Public Record Office in 1922, combine to ensure the survival of a smaller body of institutional records than might otherwise be expected.

As a result, few Irish institutions surviving from the medieval era have an archive which allows reasoned and sustained investigation of their history. The Christ Church collection, however, is a substantial archive which chronicles in detail the activities of the post Reformation foundation, together with an important body of material, in both original and copy form, which illuminates the life of Holy Trinity before the dissolution of the religious houses. As the most important religious foundation in the most important city in Ireland the collection documents not only the life of the cathedral and its community but also the interaction of that community with the wider world and especially the corporation of Dublin, which has the only other comparable archive. It is true that there are gaps but by Irish standards the Christ Church archive is a remarkable survival.

2.8.7.2 Historical development

Holy Trinity was one of the largest and wealthiest corporations in medieval Ireland. The contents of the priory were largely dispersed after dissolution and apart from the collection of loose medieval deeds, only two cartularies – the



14th-century Liber Niger and the early 16th-century Liber Albus (below) survive – although a small number of medieval Christ Church manuscripts survive in other repositories and as printed copies.

Post-Reformation records are far more abundant. The chapter act books, and the proctors' account books provide an almost complete administrative record from the late 16th century until disestablishment in 1871. In the 1630s these were re-organized by chapter clerk, Thomas Howells, while copies of the cathedral's deeds organized by the 18th century antiquarian John Lyon, are complemented by a mass of loose papers from the 16th to the 18th century. Surveys of the cathedral estates by John Longfield, and Thomas Reading's famous 1761 map of the Liberty of Christ Church are complemented by a miscellaneous collection of maps and surveys dating from the late 17th century. Registers of baptisms, marriages and burials are extant from 1717, the series of preachers' books begin in 1727 and from the middle of the 18th century there are registers of choir attendance and, significantly, a large body of manuscript music.

Cathedral chapter book

For the post-disestablishment period the records reflect the increasingly complex world through which the Christ Church administration has had to chart a course. To these can be added architectural drawings, especially those relating to the restoration of Christ Church by George Edmund Street – many of these drawings have recently been digitised by the RCB – annual reports, year books, orders of service, photographs, and a vast array of printed ephemera reflecting events in the cathedral, both sacred and secular. More recently, the advent of computerization has created a new category of digitally born records while the demands for heightened standards of governance required by the Irish government and the EU from those receiving public funding is creating an additional layer of administrative records.

2.8.7.3 Archival management

Inevitably the management of such an archive has not been without problems through the centuries. The Liber Niger records that in 1461 the east window of the cathedral was blown in causing damage to chests containing many early charters. Concern for the records saw their re-ordering by Thomas Fyche in the early 16th century and the creation of a new register, the Liber Albus - a compilation of documents relating to the property, rights and privileges of Holy Trinity. By 1594 'the evidences of the church' were stored in a chest for which there were three keys – an established safely device. At disestablishment the collection was transferred to the Public Record Office of Ireland where they were destroyed in the 1922 fire.

Nuremburg chest

Archives housed in the cathedral library, which were made homeless following Street's restoration were eventually consigned to the crypt. An examination of these in 1970 by William O'Sullivan, Keeper of Manuscripts in TCD, revealed that the manuscripts were 'sopping wet', bindings were covered with fungus, and some had begun to crumble. The damaged material was gradually dried out and salvaged but lacked a dedicated home. In the 1990's these archives were transferred to the RCB Library where they were sorted, listed, stored, and made available to researchers in controlled conditions. This proved to be a vital precursor to the writing of a new cathedral history which was published in 2000.

A corollary to the removal of the historic material from the cathedral was the adoption of an archives policy. It was agreed that the RCB Library would hold the cathedral's historic archive and that current records would be held in a dedicated archives area in the cathedral. However the archives area in the crypt - the only space available - proved problematic in terms of temperature and humidity control. An air handling system improved basic conditions but over time a conservator advised the archive was not a suitable space without

considerable investment in climate control measures. Given a lack of suitable alternative space in the cathedral, it has not been possible to establish a suitable location for the archives. Consideration has been given to using the old organ loft in the north transept and some boxes have been moved there. Some remaining archive material will be transferred to the RCB Library while other material will be disposed of, but storage space still needs to be found for current archive collections as well as historic material such as stone work, tiles and miscellaneous objects.

2.8.7.4 Outreach

Serious study of the cathedral's records is relatively recent. Christ Church attracted little attention before the late 19th century. Following Street's restoration there was an upturn in interest with the publication of a number of architectural studies, dominated by Street's own handsomely bound account of the restoration. At different times, antiquarians have shown interest in the cathedral's archives resulting in various publications such as an edition of the priory's Book of Obits and Martyrology, a series of calendars of the Christ Church deeds; an edition of the priory's 14th century accounts, calendars of the Liber Niger and the Liber Albus; and articles on liturgical manuscripts from Christ Church in other custodies, notably the Bodleian Library in Oxford.

Following the appointment of John Paterson as Dean in 1989 there were several temporary exhibitions and in 1994, a proposal to write a multi-authored history of the cathedral published in 2000 by Four Courts Press. A research advisor was appointed in 2005. In 2000 the restored crypt incorporated a 'Treasury' which provided for the exhibition of archives in the cathedral. The success of the history project, the treasury initiative and the lunchtime lectures clearly indicated the outreach potential of the archives as did an exhibition in 2004 which assembled at Christ Church all but one of the known manuscripts from the pre-Reformation priory. More recently, in 2015,

the successful 're-branding' of the Liber Niger as a source of Magna Carta, complemented similar Magna Carta 800 exhibitions in England and enhanced the visitor experience.

2.8.8. Cathedral Plate

2.8.8.1. Introduction

Worshippers attending services in the cathedral regularly come into direct physical contact with the cathedral plate or 'silver' as it is commonly known. At every celebration of the Eucharist, chalices, patens and flagons are used and at evensong a large silver alms dish is used to receive the offerings of the people. On the high altar and side chapel altars may be seen a variety of crosses and candlesticks, not to mention some of the wonderfully embroidered altar frontals, which together form some of the treasures of Christ Church Cathedral.

Early 16th century lectern

Prior to the year 2000, much of the historic and ancient cathedral plate was in frequent use and communicants on special occasions would receive communion using chalices and patens 300 to 400 years old. Today, the historic plate is not in such frequent use due to issues of security but more importantly conservation. In 2001 the cathedral treasury was installed in the crypt, and this has enabled much of the

historic plate to be displayed in secure and environmentally controlled display cases.

Very little early Irish plate has survived the ravages of time, not least various items recorded as gifts to Christ Church during the 15th and 16th centuries. With the dissolution of the religious houses, the revenue from seized jewels, plate and ornaments was to be paid into Henry VIII's personal accounts. The sum of £35.15s.6d was seized from the priory of Holy Trinity and illustrates 'the value of the jewels and ornaments is an indication as to the celebrity of the various shrines and statues…'. Following the introduction of the Book of Common Prayer superfluous plate seems to have been disposed of and sold.

2.8.8.2. 17th century evidence

During the turbulent years of the 1640's and 50's the cathedral treasures had been scattered for security reasons. John Platt, the verger, seems to have been responsible for ensuring the security of the lectern and plate. Mrs Hatten, the wife of Platt's predecessor hid two pewter flagons, various candlesticks and the 'standing eagle'. Following the return of these items to the cathedral, the duchess of Ormond contributed to the costs of re-edifying the building and presented two silver flagons.

1683 chalice buried in 1689

In 1689 the vestry of St John's church, spent seven shillings 'For a box to bury ye pleat' and then in 1690, after the battle of the Boyne, spent four shillings and six pence 'takeing up ye pleat.' A paten from St Andrew's church has an inscription that seems to suggest that it too was hidden during those turbulent years. The buried plate from St John's church and the St Andrew's paten survive to this day and are part of the historic plate collection. Today, it is estimated that there is only about 185 pieces of plate surviving in Ireland from the period 1600 - 1650. The cathedral collection also includes historic plate dating from the late 16th century to the late 20th century from the churches of St Werburgh, St Michan, All Saints' Grangegorman, St Mary, St Mary's Chapel of Ease, St Paul, St John the Evangelist, St Michael the Archangel, St Bride and St Andrew.

2.8.8.3. Stylistic changes

Stylistically, communion plate has changed relatively little over time. A chalice is primarily a drinking vessel, a paten a form of plate and a flagon a type of lidded tankard. From earliest times chalices have been made from precious metals, most commonly silver and gold. The earliest chalices had circular feet but this developed in the 14th century to a hexagonal shape. Following the Reformation, the chalices in the Anglican churches assumed the style of a plain communion cup, rather like a secular beaker. Primarily this was due to the cup

being restored to the laity but also a move away from ostentatious decoration which had become a feature of the pre-Reformation communion vessels.

The William III altar service

During the reigns of James I and Charles I and under Archbishop Laud, archbishop of Canterbury, a more catholic theology of the Eucharist developed and this was reflected in the designs of chalices which in some cases reverted to pre-Reformation design. The St John's chalices clearly show this pre-Reformation shape and are in stark contrast to some of the more austere beaker-style vessels. Following the Reformation, large flagons were introduced to hold the wine prior to the consecration. Many of the flagons are large and imposing with striking 'S' shaped handles with decorative thumb pieces. They bear a close resemblance to domestic tankards of the day and can often hold enough wine to communicate up to 300 people. The patens prior to the Reformation were small but became much larger in post-Reformation times. In the 18th century they generally took the form of a flat dish or plate, known as a tazza, with a central spreading foot.

By the 19th century, following the influences of the Tractarians and the Oxford Movement, church plate often assumed earlier patterns and pre-Reformation design. Chalices with hexagonal bases, smaller decorative flagons and footless patens became much more common.

The chief value of the plate lies, not in the weight of silver, but in their historic context and value. These pieces are not only part of the cathedral's history but part of Dublin's history and heritage. They were made by some of the finest goldsmiths and each piece tells a story through its maker but also their donors.

2.8.9. Musical instruments and organ

2.8.9.1 History

There are occasional references to musical instruments being used in the cathedral, particularly in the 17th century when viols, cornets and sackbuts were used to embellish services attended by the lord lieutenant from Dublin Castle. Since the 16th century, the primary instrument of the cathedral has been the organ and remains so today.

The earliest evidence of an organ at Christ Church is the appointment of Robert Heyward as organist in 1546. This was probably a moveable 'five-foot' organ. The organist Thomas Bateson (1609-30) built a new organ in 1615-17. Following the Restoration, an organ was supplied by 'Parsons'. Another organ was built in 1664/5 by George Harris for £135. - this appears to have been the cathedral's first immoveable organ.

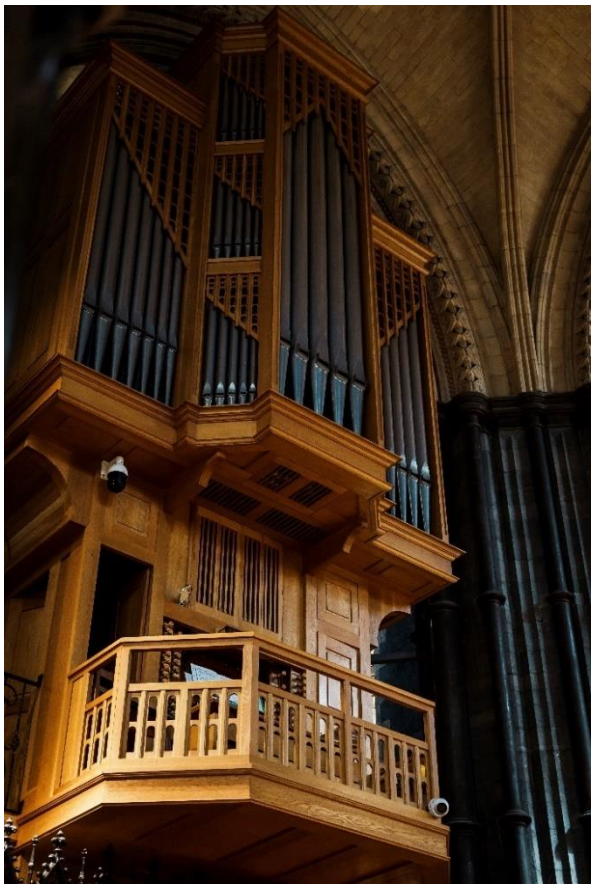
In 1694, Renatus Harris, then building new organs for St Patrick's, Dublin, and St Mary's, Limerick, was commissioned to make a new organ for Christ Church. This was installed in 1698 at a cost of £1,250 and was maintained by John Baptiste Cuvillie, an organ builder of French extraction. In 1750 the

Harris/Cuvillie organ was exchanged for a new three-manual organ by John Byfield, and was later installed in St John's, Wolverhampton in 1762. Byfield's organ was transferred to St Nicholas's Church in Cork in 1858. Some pipes and the cherub-carved upper case were returned to Christ Church in April 1998 and are stored in the crypt while other parts were sent to England where it was repurposed by the organ builder, William Drake.

The organ supplied by Telford in 1857, while deemed 'very coarse in tone', had the first pedal board in the country. Its reconstruction as part of Street's restoration (with a new oak organ case by Mr. Robinson of London) in 1878, did not improve things. Indeed a 'cat and mouse' were discovered in one of the organ pipes during this work, which cannot have contributed musically. The organ was refurbished in 1923 by Telford, and in 1961 by Willis, and staggered on until the early 1980s when 'many stops were no longer playable'.

2.8.9.2 The Organ

The present organ completed in 1984 was made by Kenneth Jones of Bray, Co. Wicklow at a cost of £120,000. It retained six of the old Telford pedal stops, and incorporated second-hand pipes from organs at Trinity College Dublin, Maynooth College, Longford Cathedral and elsewhere. About half of the pipework was newly made by Jacques Stinkens of Zeist, Holland. The most significant new feature was the use of the balanced tracker action which was 'now recognized as a desideratum of artistic organ playing' and, but for the organ at Christ Church Oxford, was the only cathedral in these islands at the time to have such a system since the mid-nineteenth-century. In 2004, the Jones organ was cleaned and overhauled by Flentrop Orgelbouw of Zaandam, Holland, in collaboration with Wells Kennedy Partnership of Lisburn, Co. Antrim.



The Kenneth Jones Organ

Traditionally, the organ has been placed on the north side of the choir, initially at floor level and later in a raised organ loft. In 1791 the organ was moved to the west end of the choir as part of a new gothick scheme by cathedral architect, Robert Parke. Set on the stone screen, this previously held 'state' seats for the lord lieutenant. The organ filled the entire arch and surrounding gaps were filled to keep out draughts. George E. Street re-opened the crossing arch and moved the organ to the north transept where it stood on a vaulted undercroft. In 1984 the present organ was moved into the north crossing arch to improve acoustics.

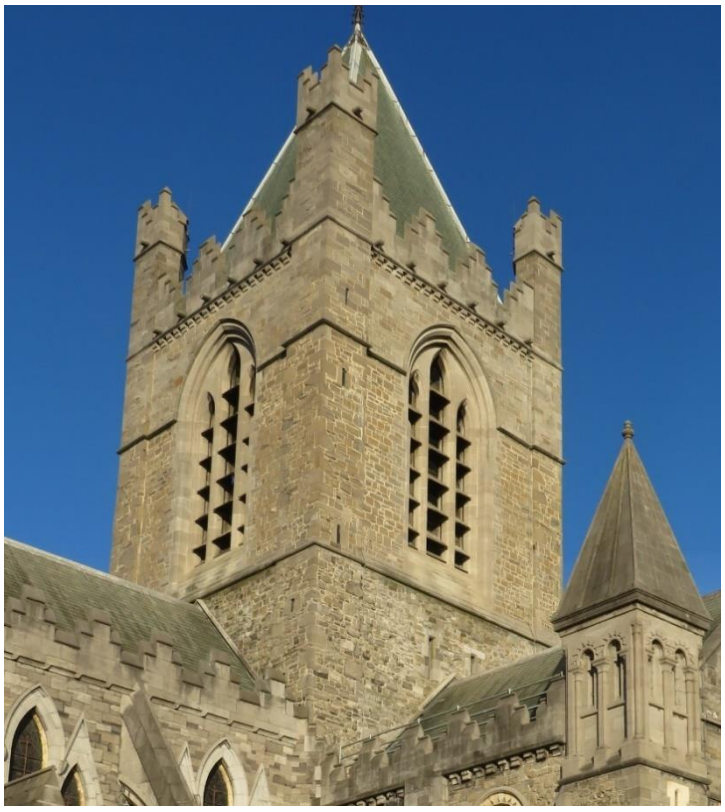
2.8.10. Music collections

The cathedral's collection of both manuscript and printed music survives to the present day in considerable richness, accompanied by additional archival material which sets it in a rich informational context. The history of the collection has been assessed by Barra Boydell and the majority is now stored in the Representative Church Body Library. The historic collection as it stands today includes 64 manuscripts comprising part-books containing music for a single part (treble, alto, tenor or bass); organ books, which contain accompaniments; and score books. The earliest dates to 1730. The latest full sets are from the 19th century, although some copying of locally composed music continued into the 20th century. One early manuscript containing

Dublin repertoire survives in Durham: this predates any survivals in Dublin. In addition to manuscripts, Christ Church purchased and subscribed for printed music. These collections, and the closely related collections at St Patrick's are of interest for this interplay between manuscript and print versions of the same works. The modern working library is currently housed in the music room (Henry Roe Room) in purpose-built presses.

2.8.11. Bells

Christ Church has the largest peal of bells for full circle ringing anywhere in the world. The Christ Church Society of Change-Ringers has been active in the cathedral since 1670 when the first ring of six bells, making change ringing possible, was installed. A small group of volunteers ring every Sunday morning and afternoon, as well as for other services. Annually, the city of Dublin looks to the cathedral's bell tower to ring in the New Year. As such the bells of Christ Church, immortalised as 'The Bells of Dublin' in the 1991 album by The Chieftains, are an iconic part of the sonic landscape of the city.



2.8.11.1. Belfry history

One of the main functions of a tower is to hold bells, the ringing of which is the traditional Christian call to prayer. Christ Church most likely had bells from its foundation, whether small bells rung with a rope, or handbells. The

burning of the 'campanile' of Christ Church in 1283 is the first implicit reference to bells at the cathedral. The next is in the medieval book of obits which records John de Kyrcham as 'artifex campanarum nostrarum', creator of our bells. Three bells probably existed from this time at Christ Church, because in 1610 all three were recast by an unknown founder for the restored cathedral tower. At least two of them were named, the Bow bell, rung to signal the city curfew (named after the first rung curfew in St Mary le Bow in London in 1468), and the Mary bell, probably for the Lady chapel.

2.8.11.2. Change ringing

In 1670, Dean John Parry engaged Roger and William Purdue of Bristol and Salisbury, with their Irish partners, William and Tobias Covey, to expand the peal to six bells. These were cast on site from the three old bells and artillery from the king's storehouse. With six bells, now the art of 'change ringing' could begin. This involves the ringing of bells according to various mathematical patterns or permutations called 'methods', the full extent of six bells taking half an hour. In 1687, Tobias Covey recast the tenor bell and, remarkably, 46 years later, when living in Galway, he repeated the task in 1733. In 1738 the dean, Bishop Charles Cobbe, sent all six bells for recasting by Abel Rudhall of Gloucester to form a ring of eight new bells. Unfortunately, while raising the new tenor, on 9 June 1739, the hook broke and its fall killed a box-maker named Masden. In 1844-5, while the tower was being repaired, two Rudhall bells were recast by John Murphy of Dublin. Murphy cast more bells in 1877 for the newly restored tower. The Murphy tenor bell was recast by Taylor of Loughborough in 1979, and this foundry made seven new bells in 1999 to celebrate the millennium. Today most quarter or full peals are rung in a method that takes between one and four hours to ring.

2.8.11.3. Architectural changes

The early 17th-century tower had shallow corner turrets, simple battlements, a low roof, and a two-light belfry window with simple curvilinear tracery. In the 1840s, Matthew Price lowered the roof, regularised the battlements and installed a round-faced clock beneath a curved string course. In striking contrast, in the 1870s, the architect, George Edmund Street re-conceived the tower as a confident Victorian expression of neo-Gothic, exaggerating the turrets, the pitch of the roof and, notably, the size of the louvred belfry windows to create this distinctive tower on Dublin's skyline.

2.8.11.4. Current peal

The cathedral belfry has 20 bells in all, 19 of which can be rung 'full circle' – that is each bell rotates through 360 degrees when rung. The large number allows various combinations of bells, up to a maximum of 16, to be rung. Currently Christ Church is one of only 3 belfries worldwide with this capability. Change ringing is performed by a team of bell ringers each assigned an individual bell and in concert with each other ring to produce the glorious sound for which the tower of Christ Church is famous. The oldest bells are the five cast in 1739 by Abel Rudhall. Another Rudhall bell, dated 1753, survives from the old St Andrew's church. The tower contains six 19th-century bells, all but one by

Murphy of Dublin. The first two dated from 1844 and 1845, another three cast by Murphy in 1877, while the last was an 1884 recasting of a Rudhall by Taylor of Loughborough. Eight of the bells were cast by Taylor of Loughborough in 1979 and 1999.

2.8.11.5. Future bellringers

Giving it a go!

2020 marked the 350th anniversary of change ringing at Christ Church. The tradition has been well maintained by the cathedral change-ringers, and the ringers have won many prizes in the annual competition for the Eastern District of Ireland. Since the competition started in 1950, Christ Church has won it sixteen times in 1977-79, 1982, 1987-88 then a nine-year streak from 2006-14, and 2016. It is a remarkable achievement, but it cannot be assumed that this will continue forever without a supportive community within and without the cathedral. The bell-ringing community in Ireland is an increasingly small group that requires active nurturing. Recruitment is a continuous process and weekly rehearsals, like choir practices, are an essential exercise to hone this craft.

2.9. The life and work of today's cathedral

2.9.1. Fabric committee

A fabric committee for the cathedral was re-established in 2022. Terms of reference for this committee have been agreed and adopted by the board of the cathedral and invitations were extended to various specialists in the fields of conservation, academia and tourism to ensure that a broad range of skills were available to the committee. The primary purpose of the fabric committee is to provide expert advice to the Board based on professional expertise, practice and standing.

2.9.2. History, learning and research committee

The former archives committee has been re-constituted as the history, learning and research committee. Terms of reference for this committee have been agreed and adopted by the board of the cathedral.

2.9.3. Music

2.9.3.1. Introduction

Little historical evidence remains of music, played or sung, in the Cathedral before the formal establishment of the choir school in 1493. An all-male choir was introduced for the singing of polyphony. Between this time and the 20th century, the size of the choir and the provision it offered fluctuated depending on the fortunes of church and state. The inaugural performance of

Handel's Messiah is a celebrated memory for the choir.

Towards the middle of the 20th century it had become difficult to sustain the choir school and the decision was taken to gradually degrade the school until the last few boy choristers where passed on to St Patrick's for training. The introduction of women, during this time, started the cathedral choir on its current path. Since then, the makeup of the choir has once again fluctuated, changing numbers, different fees and contract types etc. In recent times, the choir has come fully under the umbrella of the Cathedral, are generously remunerated and receive the same benefits as the other staff. The choir is limited to 22 members, has one of the highest reputations of all Irish choirs and sings at choral evensong and Sunday Eucharist every week in addition to all the extra feast days as required.

The Cathedral Girls Choir was formed in 1995 and was the first of its kind in Ireland and the UK. It too has been through several changes, with a re-establishment in 2013 and a restart in 2023 due to the effects of the pandemic. The Girls' choir normally sings on Wednesdays in termtime. The current staffing of the music department is as follows:

- Director of Music
- Organist and Assistant Director of Music
- Organ Scholar
- Junior Organ Scholar (Vacant)
- Cathedral Choir - 18 singers

Recruitment has been difficult all round. As a minority church, there are only a small number of people who have grown up in the Anglican tradition. For the

adult choir, education is thus required on entry. Links with local schools have not been maintained and as such, the schools have little interest in or knowledge of what we do. For the choirs to flourish in the future, emphasis needs to be put on outreach, for both young children and for teenage singers and organists. It is quite telling that there hasn't been an Irish organist at either Anglican cathedral for decades.

Organ outreach initiative

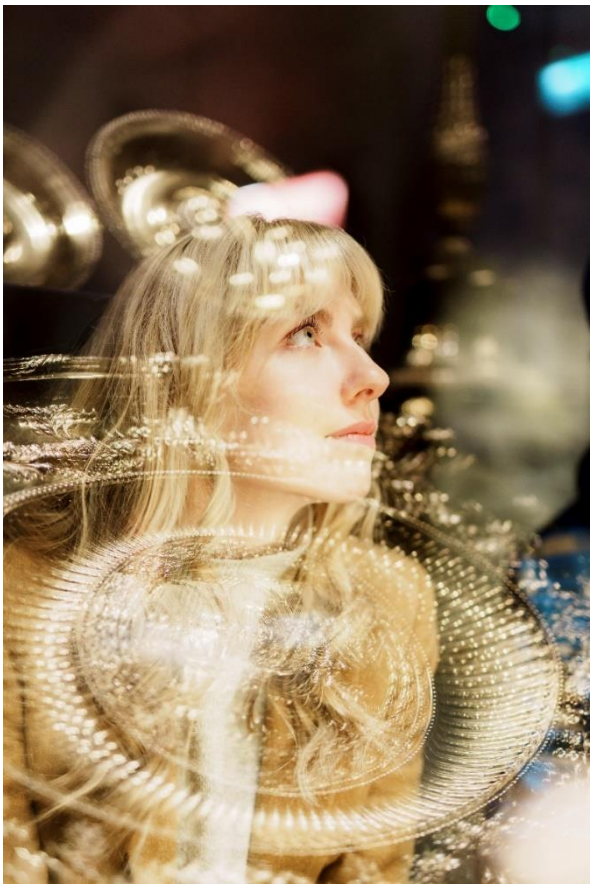
2.9.3.2. The Organ

As mentioned elsewhere, the organ requires constant management and problems are occurring more regularly as it approaches its 40-year anniversary. The difficulties with its maintenance are also mentioned elsewhere. The approach taken in the 80's was to create an instrument of a particular style. This style (neo baroque) was popular in its day but inappropriate for its primary function as an accompanying instrument. A report by celebrated organ builders Harrison and Harrison has been commissioned to give a clear picture of the instrument's health but also, as we approach our millennium year, to make suggestions on improvements.

2.9.4. Learning, outreach and interpretation

Learning is an integral part of Christ Church Cathedral's outreach and mission, and the cathedral aims to be a market leader in this sector. The overarching theme is one of 'Welcome'.

The cathedral is a prominent visitor attraction. Prior to the pandemic it received 250-270,000 visitors a year. The cathedral has developed a sophisticated and highly professional offering for visitors. A mixture of permanent and seasonal tour guides is employed. All tour guides and personnel working at the welcome desk have received in-house training. Tour scripts have been prepared for the cathedral and the belfry and these are reviewed periodically. Printed visitor guides are provided in eight languages. Audio guides were introduced in 2022 and the content has been prepared with an assumption that a visitor will have no prior knowledge of the cathedral and its purpose. The audio guides are available in five languages and explore three curated themes – Christ Church & the City, Power & Politics, and Music & Spirituality.



The audio guides were paid for by a Failte Ireland Surprising Stories grant, which was awarded to the cathedral in 2018. This generous grant of €195,000 also paid for a tactile bronze sculpture on the viewing platform, showing the cathedral and cloisters c.1370 and a bone-conductor sound installation in the same location. With the grant, an all-ages dress-up area was also commissioned as well as a Listening Bench, where visitors can hear contemporary accounts of life at the cathedral. More formal interpretation is provided by the display of plate and other artefacts in the crypt Treasury and occasional temporary exhibitions.

On a daily basis, the cathedral runs public tours of the cathedral and crypt as well as the belfry. It also welcomes a large number of organized tours for which tour guides can be provided. It operates 'Quiet Mondays' and is working towards obtaining Hidden Disabilities Sunflower Accreditation, as part of an overall Access strategy.

Christ Church Cathedral has developed successful links with schools, predominantly at primary level owing to the broader syllabus in this age bracket - history, medieval period, Vikings, religion etc. There are fewer secondary school visits, but there is potential to develop this further perhaps focusing on subjects such as art, religion, history, music and technical drawing. Schools visit the cathedral without an admission charge and are pre-booked. Activity sheets have been prepared for children and students and education packs are available for teachers and group leaders.

The cathedral has a relationship with local community groups. It has collaborated with the Mendicity Institute, supporting their coffee cart and working on an exhibition with them, which it is hoped will take place at the cathedral in 2024. It has also worked with Solas, providing support for their workshop groups and with the Robert Emmet Community Development Project to provide training of guides who conduct tours of the Liberties. It is recognized that as well as catering to tourists and school groups, educational provision can be an effective foundation for promoting social inclusion and addressing the needs of socially or educationally disadvantaged groups. There is potential to expand this programme as resources permit.

It is recognized that the full potential of the cathedral's learning programme is limited by the absence of purpose-built facilities. There is no dedicated learning space, although the Music Room is used for such purposes on occasion. The cathedral benefits from a contained and safe outdoor space where school and other groups can muster. However, the lack of a dedicated parking bay for school buses and tourist coaches is a problem. Buses often park at the loading bay outside Dublinia but this can sometimes be occupied. Traffic volumes on St Michael's Hill are high while the footpaths there are relatively narrow, making this a somewhat hostile and potentially dangerous environment for groups.

Workshops are run 4-5 times each year and during heritage week. The topics are varied and have included making Christmas wreaths, becoming a chorister for the day, making stained glass etc. They are very popular and well attended. Workshops are held either in the music room or the south transept and there is potential to provide this offering to school groups as well, subject to available resources.

A series of twice-yearly lunchtime lectures were run at the cathedral from 1997 until 2020 when they were suspended owing to the Covid pandemic. They re-started in Spring 2023 and in September/ October 2023 a series of lectures inspired by the Conservation Management Plan have been organised in connection with the Dublin Festival of History. The lectures have always been well received and clearly demonstrate the interest in the building and the richness of the resource that is Christ Church Cathedral. An annual Millennium Lectures series, featuring one high-profile speaker every year in the run up to the cathedral's millennium, is also being organised. Speakers will talk about different aspects of the cathedral's life from a variety of new perspectives. Emerging technologies now allow lectures to be presented online so they can

be viewed from anywhere on this planet and this opportunity should be availed of by running lectures both in-person and online to allow for wider audience participation.

3. ASSESSMENTS OF SIGNIFICANCE

3.1. Statement of overall significance

Much of Christ Church Cathedral's significance lies in the continual use of the site as a place of ecclesiastical worship from its foundation in 1028 down to the present day. The cathedral is the oldest building in the city still fulfilling the function for which it was built. The long ecclesiastical connection with this spot is itself a great inheritance.

Advent service

Architecturally and aesthetically the cathedral is a structure of great beauty and architectural sophistication. Christ Church Cathedral is one of the finest examples of medieval gothic architecture in Ireland. It was the first Irish building to use the three-storey interior façade – combining arcade, triforium and clerestorey – which developed in Europe. Only two other medieval cathedrals employed three-storey internal facades – the chancel of Waterford Cathedral and the chancel and transepts of St Patrick's Cathedral, Dublin. The interior of Christ Church's gothic nave has been described as the most accomplished piece of gothic architecture in Ireland while the chapter house ruin has also been noted for its architectural sophistication.

Christ Church has witnessed almost all of Dublin's great events and epochs spanning the Christianization of the Viking settlement of Dublin, the establishment of a diocese, the Anglo-Norman colonisation of the city and cathedral, visits by at least four kings of England, the coronation of the imposter king Lambert Simnel, the reformation and dissolution of the religious houses, Cromwell and his Commonwealth, the restoration of Protestant worship with King Charles II and varied periods of glory, decay and renewed glory during the eighteenth, nineteenth and twentieth centuries. No other building so readily embodies the tangible and intangible history of Dublin.

3.2. Aspects of Significance

Significance of tangible heritage has been assessed using the criteria set out by the National Inventory of Architectural Heritage. Levels of significance are expressed as: exceptional, considerable, moderate, and minimal. The most relevant of these interest values are as follows:

3.2.1. Archaeological Significance

- The fabric of the cathedral offers opportunities for further study and survey, which would improve our understanding of its constructional development. This interest is exceptional.

- The fabric of several of the lesser buildings within the site, such as the chapter house and chapter house ruin, offer opportunities for further study, analysis and survey which would improve our understanding of their structural and decorative development. This interest is exceptional.

- The survival of 16th and 17th century roof structures over the nave and transepts is of exceptional interest in the Irish context.

- The survival of a large collection of ex-situ medieval stone fragments offers opportunities for further study, analysis and survey which would

improve our understanding of historic construction and decorative techniques. This interest is exceptional.

- The potential survival of buried remains from the Viking period under the cathedral, its associated buildings and the precinct is of exceptional interest.

- The potential survival of buried remains from the post Viking era under the cathedral, its associated buildings and the precinct is of considerable interest.

3.2.2. Architectural Significance

- Christ Church Cathedral's architectural significance as an important representative example of a great Irish cathedral of the 12th and 13th centuries is exceptional.

- The design and carving of the late Romanesque cathedral, including the portals and capitals is of exceptional interest.

- The design and carving of the Gothic nave's north wall is of exceptional interest.

- The survival of small ex-situ stone fragments from the pre-Norman church is of considerable interest.

- The restoration of the cathedral by George E. Street (1871-8) is a fine example of an ambitious yet, for its time, relatively sensitive and archaeologically informed Victorian restoration. This is of exceptional interest.

- The fabric, including masonry, windows and fittings relating to the restoration of the cathedral in the 1870s by George E. Street is of considerable interest.

- The architectural significance of the railings to the precinct is of moderate interest.

- In historic and aesthetic terms, the precinct is of considerable interest as a small-scale public park, first laid out in 1886.

- In visual and aesthetic terms, the cathedral is a landmark of exceptional interest in Dublin.

3.2.3. Historical Interest

- The changing pattern of worship on this site from a Hiberno-Norse cathedral, a Norman Cathedral, through the reformation to the present day is of exceptional interest.

- The role of the cathedral as the major church of the united dioceses of Leinster is of considerable interest.

- The role of the cathedral as a chapel royal is of considerable interest.

- The role of the cathedral as a historic venue for civic functions, including parliaments is of considerable interest.

- The tone of the well-informed and sensitive restoration of the cathedral by George E. Street is of considerable interest in illustrating cultural and artistic values at that time.

3.2.4. Artistic Interest

- The large and varied collection of funerary monuments, effigies, and sculpture within the cathedral, from the 13th to the 19th centuries, is of exceptional interest.

- The collection of cathedral plate and other such artifacts including the 15th century lectern, is of exceptional interest.

- The unified sequence of stained-glass windows designed by G.E. Street, one of only two complete sequences in an Irish cathedral, is of considerable interest.

3.2.5. Cultural Interest

- The survival of the cathedral's archive as the second most complete archive in Ireland from the medieval period is of exceptional interest.

- The survival of the cathedral's music collection from the 18th and 19th centuries is of considerable interest.

- The musical tradition of the cathedral and its choir is of exceptional interest.

- The peal of bells, the largest in the world - one of only three churches in the world which can ring a combination of 16 bells at once is of exceptional interest.

3.2.6. Social Interest

- The cathedral's role as a focal point for spirituality, public worship, and festive occasions down through the centuries is of considerable interest.

- The cathedral's role as a venue for cultural activities and concerts is of considerable interest.

- As a tourist attraction, both historically and today, within the city and the wider geographical area, Christ Church Cathedral is of considerable significance. As an iconic site and a must-see visitor attraction it contributes positively to the local economy.

3.2.7. Technical Interest

- The 16th and 17th century roof structures are notable examples of historic engineering design and technical excellence given the small corpus of ancient roofs. This is of exceptional interest.

- The crypt is the largest vaulted medieval space in the country and represents an important example of historic engineering design and technical excellence. This is of exceptional interest.

- The cathedral is the only major church in Ireland to be vaulted throughout using masonry vaults. This is an important example of Victorian engineering design and technical excellence. This is of considerable interest.

4. CONSERVATION ISSUES AND POLICIES

Policies can veer between highly general policies which are little more than a restatement of legislative policies and those that are highly specific, which at times are simply recommendations from, for example, a quinquennial condition survey.

As a guiding principle it is a policy to balance the overriding role of Christ Church Cathedral as a place of worship and mission and a heritage asset with the need to protect, maintain and where possible enhance the cathedral's architectural, archaeological, historical, artistic, cultural, and social significance. The primary purpose of the conservation management plan is to aid our understanding of the cathedral, to appreciate what is significant about it, to identify factors which place this significance at risk and to make policies which will ensure that this significance is protected from loss or damage while ensuring Christ Church Cathedral can be sustained as a place of worship and a heritage asset.

It is intended that the conservation management plan will serve as a tool in guiding the day-to-day and longer-term management and development of the cathedral as well as its collections. Policies set out to protect against perceived risks will need to be reviewed and reconsidered as new threats are identified and other threats are diminished. Policies may also require review as new developments in the vicinity of the cathedral occur and as fresh knowledge comes to the fore.

4.1. Adoption, implementation and review

Risks The analysis and consensus represented by this plan will be of limited value without the support of the board and effective implementation.

Opportunities To improve the effectiveness of the management and maintenance of the cathedral by the widespread use of the plan

Discussion The conservation management plan is intended as an active tool for the long–term management of the cathedral and its collections. The board of the cathedral recognises the importance of adopting the plan as the primary document for guiding the future care of the cathedral and to establish a coherent and unified approach amongst all parties who participate in the management of the site. The plan should inform all proposals for care or change so that the conservation and enhancement of the site's significance are placed at the heart of all decision-making and all actions. For this to happen, the plan must be formally adopted as 'policy' by the Board of Christ Church Cathedral. A senior management figure should be given responsibility for ensuring that the plan is used and its policies are implemented. For the plan to remain relevant, it also needs to be reviewed regularly and revised as appropriate to take account of new understanding, changing priorities and external influences. It is most sensible to review the plan in step as part of the cathedral's quinquennial inspection cycle, so that it can reflect and respond to matters identified during inspections.

P1 – *This plan will be formally adopted by the board as the principal strategic framework for the management of the cathedral and will be made publicly accessible.*

P2 – *The board will prioritise the protection and enhancement of the significance of the cathedral and its collections in managing the site and planning for any change*.

P3 – *The plan will be used as the basis for the long-term care, management and development of the cathedral and its collections*.

P4 – *The conservation management plan will be reviewed in light of new developments, emerging knowledge and understanding, and at intervals of not more than 5 years*.

4.2. Existing policy framework

Risks Undertaking works that require planning permission or statutory consent without obtaining permission or consent can lead to enforcement action or fines and imprisonment.

Opportunities Open and positive dialogue with Dublin City Council and the Department of Housing, Local Government and Heritage will help to create a constructive environment for planning and other applications.

Discussion The cathedral is the subject of a range of planning controls and statutory designations intended to protect and preserve its character and significance. It is important that the managers of the cathedral are familiar with the legislative framework within which works of maintenance, repair, restoration, refurbishment and new building or development at Christ Church Cathedral are to be carried on.

4.2.1. National Monument Acts

The cathedral is a Recorded Monument. Recorded monuments are protected under the National Monuments Acts 1930–2004. The Record of Monuments and Places (RMP) is a statutory list of archaeological monuments provided for

in the National Monuments Act (amended 1994). When the owner or occupier proposes to carry out, or to cause, or to permit the carrying out of any work at, or in relation to, a Recorded Monument, they are required to give notice in writing to the Minister two months before commencing.

4.2.2. Local Government Planning and Development Act 2000

Christ Church Cathedral is designated as a protected structure under the terms of the Planning and Development Act 2000 and is included on Dublin City Council's record of protected structures with RPS Ref No. 1515. This designation extends to the 'Cathedral, school, archway, ruins of chapter house, caretaker's house, boundary walls, railings' The reference to the school is likely to refer to the current Chapter House. The designation would benefit from clarification as there is no caretaker's house on the property - this is likely to refer to the house adjoining Dublinia. Christ Church Cathedral is not located within an architectural conservation area.

4.2.3. Tree Preservation Orders

The trees in the cathedral grounds are not protected by Tree Preservation Orders.

4.2.4. Dublin City Development Plan 2016-22 and 2022-28

Neither the current Development Plan, nor the proposed 2022-28 Development Plan contain specific policies relating to Christ Church Cathedral. Both development plans recognise the civic spine which runs through the city centre along which the city's primary civic, cultural and historic attractions are located. This route is from Parnell Square, through O'Connell Street, College Green to Christchurch Place with a southern extension from College Green to Grafton Street and Stephen's Green and an eastern extension from College Green to Merrion Square.

In light of the existing framework of statutory protection relating to Christ Church Cathedral, the following policies are proposed:

P5 – *All works of maintenance, repair and development shall comply with the statutory protection measures that are in existence at that time*.

P6 – *The cathedral will seek to strengthen the protection of the setting of the cathedral and will encourage Dublin City Council to develop policies for the enhancement of the cathedral setting*.

P7 – *The board will engage with the Department of Housing, Local Government and Heritage for the purposes of agreeing a protocol for ministerial notifications when specific works of maintenance and repairs are being undertaken*.

4.3. Archaeology & below ground remains

Risks Ill-considered excavations in the cathedral grounds could destroy or unintentionally uncover archaeological deposits which may require costly archaeological resolutions.

Opportunities Careful planning of excavations can reduce the cost of archaeological investigation, minimise loss of archaeological material, limit disruption, and enhance our understanding of the site.

Discussion The cathedral and precinct at Christ Church is a site of enormous archaeological significance and the importance of the site and buildings contained within it is well recognized. There is potential to make significant archaeological discoveries during even quite minor works within the building or in the grounds and therefore such discoveries should be anticipated at all times as costly delays can otherwise occur.

P8 – *Where proposed works involve excavation, a suitably experienced licenced archaeologist should be appointed at the earliest opportunity to co-ordinate the archaeological strategy*.

P9 – *Interventions and/or excavations within the cathedral and precinct shall be kept to a minimum*. *Where excavation is unavoidable, opportunities for research should be exploited.*

P10 – *Archaeological reports detailing investigations carried out over the years should be held at the cathedral. Ideally these should be collated as a single report detailing all findings to date*.

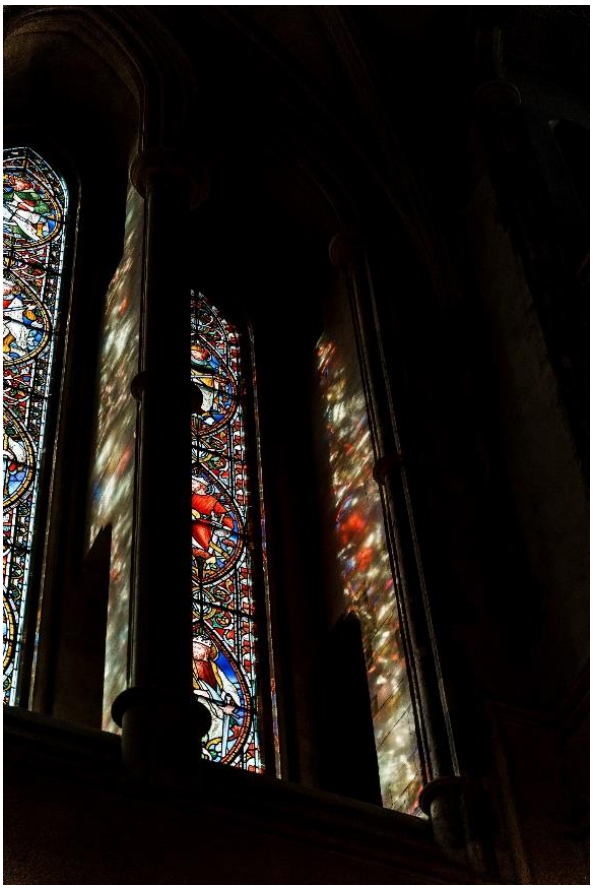
4.4. Cathedral fabric

4.4.1. Conservation philosophy

Risks If the maintenance, repair, and conservation of the cathedral are not approached with a clear underlying philosophy the results may be harmful to its appearance, fabric and significance.

Opportunities A clear and consistent approach to the way the fabric of the building is cared for will help maintain and enhance its significance.

Discussion The conservation of historic buildings has always raised many complex issues. Given the significance of the cathedral, a major consideration is how the authenticity of the historic fabric should be respected and



conserved 'as found' or how far the fabric can be replaced. While acknowledging an overall significance, different values may be placed on the various materials used – for instance medieval fabric versus Victorian fabric - or the contribution made by different parts of the building.

Given the architectural, archaeological, and historic significance of Christ Church, it is imperative that the advice of a suitably qualified and experienced professional advisor be retained when planning or carrying out building or conservation works to ensure that the special significance of the place is retained and to ensure that all works are sensitive, pragmatic and beneficial in the long term.

In order to ensure that the board of the cathedral has recourse to appropriate impartial advice, a fabric committee has been re-established.

P11 – *The board should ensure that a surveyor of the fabric is retained at all times. A single advisor should be appointed to ensure consistency of advice and clarity in planning for future developments*.

P12 – *A fabric committee with appropriate terms of reference should be retained.*

P13 – *A set of principles for conservation of the cathedral and associated buildings, shall be agreed. Key principles will include:*

- 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.

- The retention and conservation of historic fabric and decorative detail is to be prioritised.

- Non-destructive tests are to be carried out wherever possible to avoid unnecessary loss of historic fabric.

- Irreversible processes are generally to be avoided.

- Conservation principles should apply to small day-to-day repairs as well as to major works. The same high standards should apply to minor as well as to major works.

- The surveyor is to advise when specialist advice and supervision is required when conserving any elements of the fabric.

- Appropriately qualified conservators should be engaged to work on specialised elements such as stained glass, woodwork, monuments etc.

- Maintenance needs should be organised as a schedule of regular works, with a maintenance manual to inform day-to-day planning.

- Repair techniques should adopt, where appropriate, traditional methods compatible with the type of construction, materials 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 proposals for the conservation of medieval carved stonework should be fully informed in advance by research, analysis, and where appropriate trial testing of proposed techniques.

- Any unexpected findings during the work are to be reported to the surveyor and relevant authorities such as Dublin City Council and the Department of Housing, Local Government and Heritage.

- A protocol for recording works should be agreed. Copies of contract documents (drawings and specifications) for building or conservation works, schedules of repairs, as built drawings and product information should be placed in a designated archive at the cathedral as well as being held electronically. This will ensure the record is readily accessible to future advisors.

- Copies of documents relating to previous repairs and works should where possible be deposited in the archive.

- Health and safety is to be an over-riding consideration and borne in mind at all times.

4.4.2. Planning maintenance and repairs

Risks Without a planned and adequately funded programme of inspection, maintenance `and repairs, the board and those responsible, will struggle to manage the care of the building fabric.

Opportunities The preparation of a quinquennial survey for the cathedral provides a clear basis for the prioritisation of maintenance works and repairs.

Discussion The quinquennial inspection regime is fundamental to establishing the overall programme of building maintenance. The most recent quinquennial inspection was undertaken in 2021. In addition to the results of the quinquennial inspection, this conservation management plan offers a means for better understanding the building and the risks it faces. In particular, the gazetteer in this plan is intended to be used to inform those who have responsibility for the building as a historical and descriptive guide to its fabric.

P14 – *A full inspection of the cathedral should be undertaken every five years to allow for planning of maintenance and repairs.*

4.4.3. Measured survey

Risks It is more difficult to plan and execute works effectively or efficiently without a measured survey of the cathedral.

Opportunities A measured survey will also be useful for the recording of repairs, and for interpretation and education, in particular when used to create 3D images.

Discussion While many historic architectural drawings are deposited in the RCB library, there is no reliable measured survey of the building. The commissioning of an accurate measured survey should be seen as a priority. It will improve the efficiency of planning and executing repairs and development projects. It will also serve as an important as-built record of the cathedral and will allow for analysis of the building fabric. While the scale of the

building is such that a few years ago the cost of commissioning a full survey would have been prohibitive, modern technologies such as laser scanning have reduced these costs and timescales significantly.

P15 – *The board will seek to compile a measured survey of the building.*

4.4.4. Monuments

Risks The monuments are at risk if the maintenance, repair, and conservation of the cathedral are not approached with a clear underlying philosophy.

Opportunities A clear and consistent approach to the way the fabric of the building is cared for will help maintain and enhance its significance.

Discussion The collection of monuments in the cathedral is of exceptional significance. Generally, the monuments are in fair to good condition although they have of course been subject to vicissitudes down through the years. Several of the monuments were conserved in 1999 and 2002-3. A report was also prepared on the important Elizabethan Agard monument but no physical conservation work has been undertaken to date. The condition and appearance of the monuments should be accurately recorded to allow for the identification and prioritization of any necessary repairs or conservation works. A number of damaged and dismantled monuments are now in storage. Localised impact damage has occurred to a number of monuments, and procedures need to be put in place to prevent further damage like this occurring in the future. There is a concern that some monument fragments are stored in different locations and in less than ideal conditions.

P16 – *A professional high-quality photographic survey should be made of the significant monuments in the cathedral*.

P17 – *The monuments should be inspected periodically by an appropriately skilled specialist* and a *conservation maintenance programme should be implemented.*

4.4.5. The Organ

Risks Regular maintenance of the organ is needed to keep it in condition for worship and concert performance.

Opportunities The organ of Christ Church Cathedral will continue to play an important role in the cultural and religious life of the cathedral.

Discussion The construction of the organ in 1984 was one of the last major architectural interventions in the body of the cathedral. The organ is now almost 40 years old, and it is approximately 20 years since it last underwent a major renovation. It is understood that the current organ is best suited to a baroque repertoire, one that is somewhat at odds with the Anglican tradition of choral and congregational singing. The organ is now coming to a point where renovation is becoming necessary, and consideration should be given to its long term future.

P18 – *The organ should be inspected periodically by a qualified specialist and a report on its current condition should be sought.*

4.4.6. The Bells

Risks Regular maintenance of the bells is needed to keep them in condition for worship and concert performance. A failure to engage new bell ringers will jeopardize the tradition of bell ringing at the cathedral.

Opportunities The bells can continue to play an important role in the cultural of the cathedral as well as the wider city to include marking important events.

Discussion The bells and tradition of bell ringing at the cathedral are at once tangible and intangible aspects of the cathedral's significance. The bells requires planned maintenance to ensure they are in good working order as well as periodic repairs and renewals. The bellringers are volunteers and the pool of ringers is diminishing. It is therefore important to provide the necessary support to the ringers to ensure this important tradition continues.

P19 – *The bellringers and the cathedral administration shall meet annually* and *the bellringers shall prepare an annual report.*

P20 –*The bells should be inspected every five years as part of the quinquennial inspection to allow for planning and implementation of maintenance and repairs*.

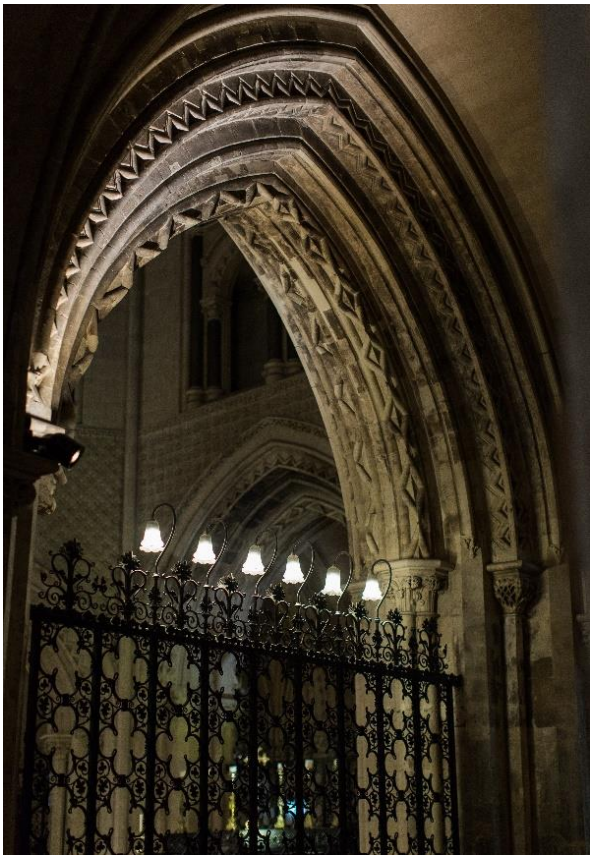
P21 – *Opportunities to promote the role of the bells and bell ringers shall be explored*.

4.4.7. Mechanical and Electrical Services

Risks Inappropriate mechanical and electrical services strategies can cause and accelerate the decay of fabric, finishes, furniture as well as have negative physical impacts.

Opportunities The heating strategy should be designed to help retard the decay of the historic fabric and other features such as the organ. Efficient mechanical and electrical systems can make a substantial contribution to efforts to minimise the carbon footprint of the cathedral

Discussion The comfort of the public and staff is of self-evident importance but needs to be considered alongside the long-term health of the historic fabric, and features such as the organ. Having a better understanding of the cathedral's environmental performance would be of considerable benefit in terms of maintaining and caring for the building but also in terms of considering options for reducing the cathedral's carbon footprint. An over-arching ambition should be to make the cathedral more energy efficient and to reduce its consumption of non-renewable resources in all its forms while respecting the limitations of the subject



building. All new interventions and upgrade work should be planned with this ambition in mind.

P22 – *The existing mechanical and electrical installations will be assessed in terms of performance and efficiency within an over-arching aim to reduce energy consumption.*

4.4.8. Disaster management and recovery

Risks Without proper planning, avoidable damage and harm might be caused by a fire or major disaster.

Opportunities The preparation of a disaster plan will help to protect the cathedral and its collections in the event of an event or disaster.

Discussion As the history of many other cathedrals illustrate only too vividly, the cathedral and its contents are vulnerable to damage from fire and unexpected disasters, the effects of which should be minimised by planning wherever possible. In the event of an emergency, it is important that, informed decisions can be taken without delay with regard to issues such as evacuation of the building, access to the building, fire-fighting, salvage, emergency repairs and stabilization and storage of salvaged material and artifacts. This is best achieved by preparing a detailed disaster plan and pre-determined response. This will ensure that all relevant persons, to include the fire brigade, understand the procedures to be adopted and their roles in the event of a fire, flood or other major disaster. The Disaster Plan should be updated to reflect any changes in collections and fabric and should be reviewed periodically. The plan should allow for appropriate training of staff in the event of an emergency.

P23 – *A disaster plan should be prepared for the cathedral.*

4.4.9. New Construction

Risks New construction, on any scale, may harm the significance of the cathedral if it is poorly designed and has insufficient respect for the cathedral, its associated buildings and setting.

Opportunity New construction, whether attached to the cathedral, adjacent to it or within the cathedral, has the potential to enhance the life of the cathedral and provide valuable new services and facilities.

Discussion Although a substantial complex, the cathedral suffers from a perennial shortage of accommodation. This can impact on operations, the ability of employees to work efficiently and effectively as well as employee welfare. It also has an impact on facilitating of events, lectures and workshops, provision of adequate storage facilities and the ability to accommodate visitors and guests in an inclusive way. It is noted elsewhere that accessibility is an issue in the cathedral, particularly the lack of a lift between the nave and the crypt, for instance. Sensitively scaled and designed new construction has the potential to address many of these issues. Nevertheless, any new construction must be mindful of the architectural and historical significance of the place and

must be designed to minimise, or preferably avoid, any negative impact on archaeological deposits.

P24 – *New construction will be the highest quality design achievable at that time and will respect the significance of the cathedral and its mission.*

4.4.10. The Precinct

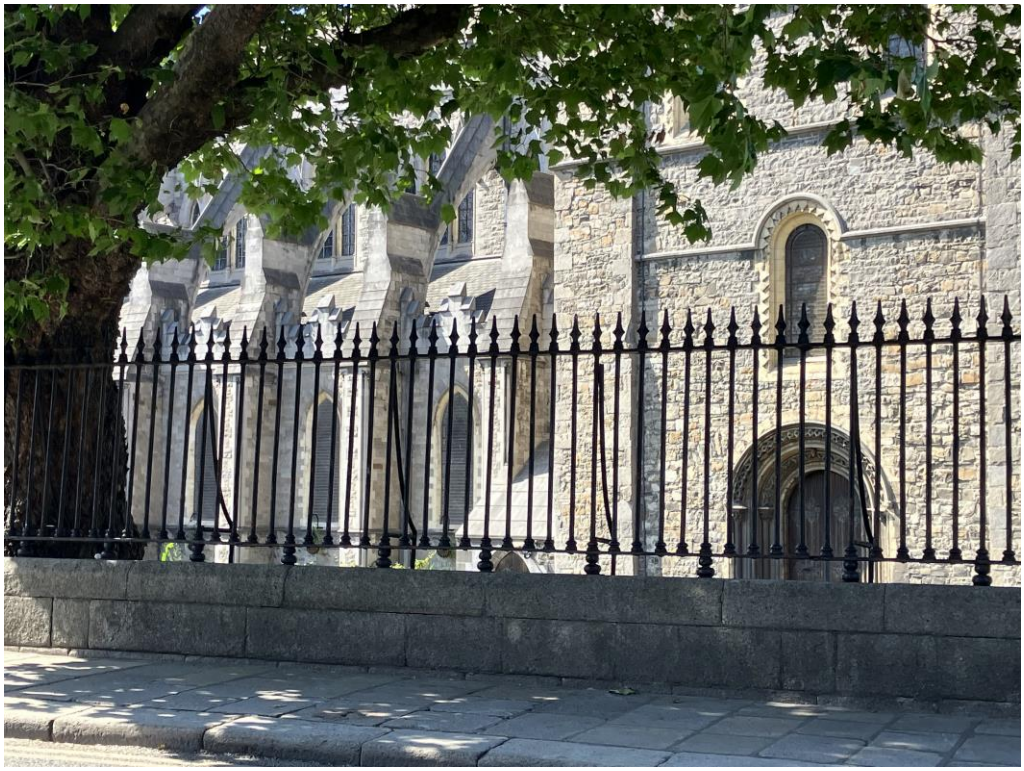
Risks The condition of the perimeter railings and chapter house ruin are deteriorating with consequent risks to these features.

Opportunities To re-landscape the remainder of the precinct in a way that improves the setting of the cathedral, enriches visitor experiences and enhances the biodiversity of the precinct and wider environment. To conserve the chapter house ruin and allow for its interpretation.

Discussion While the recent re-landscaping of the western part of the precinct has significantly enhanced this part of the cathedral grounds, the presentation of the remaining part of the precinct lacks the sort of quality of finishes and dignity that would usually be associated with a prominent public building and heavily-trafficked historic visitor attraction such as Christ Church Cathedral. In places the planting and hard surfaces are in poor/tired condition and are in need of renewal and replenishment. The condition of the perimeter railings is a matter of concern and will only continue to deteriorate. The chapter house ruin is an extremely significant medieval structure in its own right and its condition is a matter of grave concern.

While the recent installation of a scale model which depicts the cathedral during the late medieval period helps with interpretation of the site, there is the potential to do more, particularly with the site of the cloister and the chapter house ruin. The provision of carefully planned interpretative signage would enrich a visitor's experience of the cathedral precinct and historic liberty.

The commissioning of a detailed site survey together with overlaying of historic maps and drawings would assist in analysis of the site, locating former structures and buildings and allow for efficient planning and prioritisation of archaeological investigations.



Ultimately a master plan is required for the cathedral precinct. This should address new landscaping, requirements for pedestrian and ongoing vehicular access, seating, lighting, as well as the conservation of the railings and chapter house ruin while at all times considering the archaeological potential of the site. In addition, the master plan should consider biodiversity. While the precinct is a constrained urban site, it has the potential to be a refuge for wildlife as well as being a high quality public amenity.

P25 – *The cathedral will collaborate with Dublin City Council in preparing a master plan for the cathedral precinct.*

P26 – *Any conservation works to the chapter house ruin will be fully informed by appropriate survey and analysis.*

P27 – *All new planting will be planned to enhance the biodiversity of the site*.

P28 – *Opportunities to interpret the historic evolution of the precinct will be explored*.

4.5. Uses and access

4.5.1. Worship and other uses

Risks Conflicts may arise between the cathedral's role as a place of worship and other uses, including performance, dining and other commercial uses.

Opportunities The generous scale of the cathedral and the lack of fixed seating in the nave, means it is suited to diverse uses which, as well as helping to fund the cathedral and its conservation, support the life of the city and the mission of the cathedral, by drawing people to the building who might not otherwise come to it.

Discussion The over-arching mission of the cathedral is one of 'welcome'. It has a role to play as a meeting place for the community, bringing people together at times of commemoration, loss, or celebration. As well as the regular pattern of worship, it plays its role through hosting special services of many kinds, and its mission is developed through education activities, tourism, concerts and gala dinners.

Uses which are a natural extension of worship are typical of the life of many a cathedral, as increasingly are other kinds of use - concerts and performances, exhibitions, dining, and retail. The cathedral, by virtue of its size, beauty, and significance, is one of the most important cultural venues in the region. It has taken a dynamic approach in exploring how other uses can support its life and mission, for instance large gala dinners and events in the nave. These bring people to the cathedral who might not otherwise visit it and who hopefully will return at other times. These activities are in many ways crucial to the cathedral finances.

P29 – *Uses will be compatible with the role of the cathedral as a place of worship and Christian mission.*

4.5.2. Managing impact

Risks Some types of use may increase the risk of damage to significant fabric and finishes if not properly managed and controlled.

Opportunity A widening range of uses benefits the cathedral in many ways and helps draw the attention of more people to its significance.

Discussion Christ Church Cathedral is a very busy place and accommodates a wide range of activities and events such as services, concerts, recitals, gala dinners, corporate events, and other performance-based activities to say nothing of welcoming high levels of visitors each year. Given the varied nature of the activities, there is the potential for unintended damage to be caused to the building, its features and contents. The arrangement of chairs, the setting up of tables, erection of staging and lighting rigs, and movement of catering equipment has the potential to cause impact damage to floors, walls, monuments etc. Many of these activities are carried out by cathedral staff who know the building and the importance attached to it. Outside contractors, on the other hand, whether they be catering firms, lighting contractors or film crews, are used to working in much less important

environments and can be insensitive to the environment of the cathedral, even where strict guidelines are provided.

Nevertheless, events of this type can be the lifeblood of such buildings, meaning that it is not possible to remove the risk completely. All one can do to prevent damage is to maintain high levels of vigilance and oversight when such activities are underway. Best practice often involves appointing a single member of the in-house team to oversee such events as a mitigation measure. In some cases, a contractor might be asked to submit a method statement about how they are going to install and remove equipment. Cleaning up after such events also requires careful scrutiny, particularly where cleaning up spillage of food and drink as well as candle wax. This is particularly important where highly sensitive features such as medieval floor tiles and marble monuments are involved. In some particular cases cleaning may have to be undertaken by specialist conservators. The laying of protective floor mats in highly trafficked or serviced areas such as the south transept, may be worth considering as may the erection of temporary screens or barriers around precious features such as the south door and the Earl of Kildare's monument.

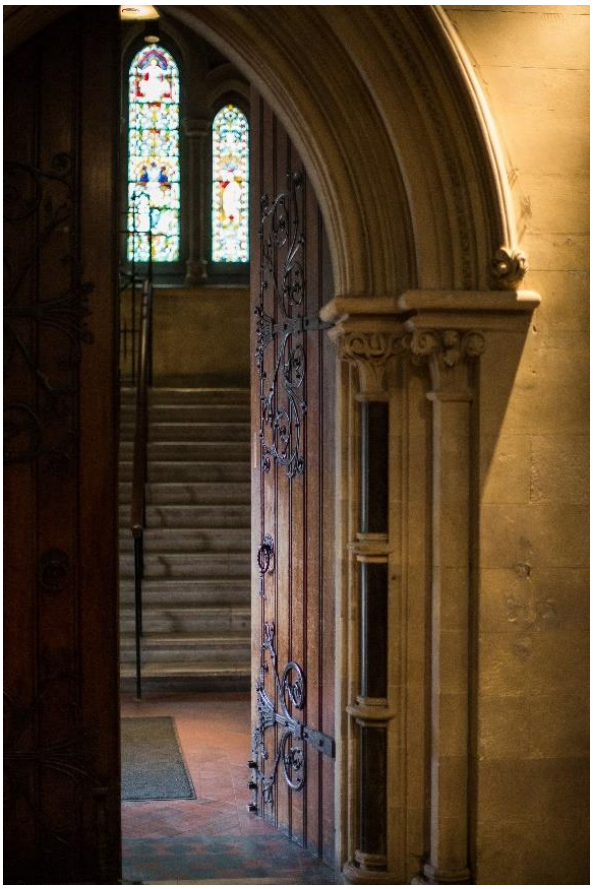
P30 – *The cathedral will regularly review the management of events and the guidance supplied to contractors and event organisers to prevent damage and harm to the building and its features*.

4.5.3. Accessibility

Risks The lack of universal access or the presence of unwelcoming or difficult to access entrances is a deterrent for visitors and, potentially, employees, board and committee members. This can significantly undermine efforts to develop the role and presence of the cathedral.

Opportunity The potential exists to make the cathedral truly inclusive by developing and implementing an accessibility strategy.

Discussion The cathedral is accessed regularly or periodically by members of the congregation, clergy, visitors, guests, and employees all of whom will have differing levels of mobility and sensory awareness. As the building is an old building with some uneven surfaces and changes in level, the ability of some such persons to access the cathedral or partake in some liturgical or secular activities may be compromised.



There is limited provision for wheelchair access to the cathedral with the exception of a semi-permanent ramp at the south transept and a temporary portable ramp at the south-west door. Changes in floor level to the east of the screen mean that mobility impaired access is compromised in this part of the cathedral. The crypt is approached by a flight of relatively steep steps and is therefore not accessible to a wheelchair user unless they approach the crypt from John's Lane where there is a level access doorway. The cathedral has no fully accessible sanitary facilities. There is no second entrance/exit with level access, and this potentially is an issue in the event of an emergency.

P31 – *An accessibility audit should be prepared for the cathedral.*

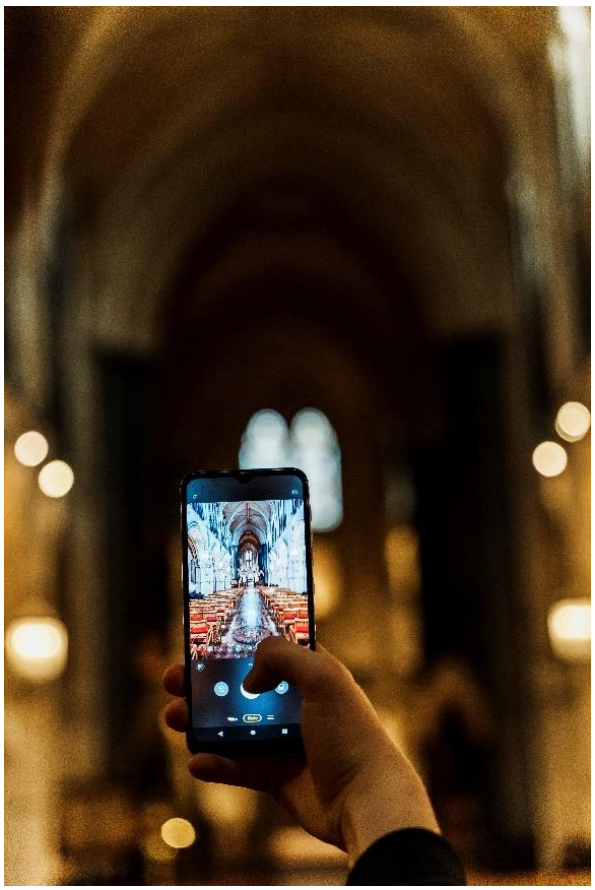
4.6. Learning, Interpretation, Research and Collections

4.6.1. Learning, outreach and interpretation

Risks: The educational, interpretation and outreach work of the Cathedral may be limited by lack of available resources, space and facilities.

Opportunities: There is considerable scope to raise the profile of the cathedral and its role in the wider city, to foster new working relationships with local, national and international partners, and to strengthen and develop the cathedral's offering in terms education, interpretation and outreach. The pending trinity of anniversaries in 2028 will provide important, and not to be repeated, opportunities in this regard. A comprehensive programme to celebrate these anniversaries should be developed through a process of collaboration and consultation.

Discussion Events are promoted in a variety of ways using social media, the website, mailing lists and noticeboards. There is a sense however that potential audiences are being missed and that more could be done to develop a consistent and integrated marketing and promotional campaign for all events. This may include promotion of events through 'sister' organisations such as the RCB, Universities/Educational Institutions, Irish Georgian Society, Heritage Council, An Taisce, Royal Society of Antiquaries of Ireland, Royal Irish Academy, Friends of Medieval Dublin, Royal Dublin Society, Institute of Archaeologists of Ireland etc.



While Christ Church Cathedral has excellent working relations with Dublinia, there is the potential to develop collaborative working relationships with nearby cultural institutions such as Dublin Castle, Dublin City Hall, Marsh's Library, the Chester Beatty Library and other national cultural Institutions.

The cathedral itself is fundamental to the success of any education mission and should be viewed as an educational, archaeological, and architectural resource. The cathedral impresses and inspires by its size, complexity, and beauty. There is scope for improving opportunities for exploring the history of the building. For many people, from children upwards, the most exciting way to engage with such a building is through its history and the tales it can tell. The archival and photographic resources of the cathedral are impressive, and potentially could be more effectively used to improve that engagement. As countless museums and buildings around the country have shown, it is possible to excite people about bricks and mortar - or stained glass and sculpture - and through that to open a dialogue about why a building exists and what meanings it holds.

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 parttime curator/exhibition organizer to facilitate and promote this, as well as to care for the collections themselves, and to maintain the inventories and condition audits of the collections.

There is considerable potential to develop partnerships with third level educational institutes which would allow the cathedral to be explored and studied in different ways. Obvious themes could consider history (in all its forms), archaeology, medieval architecture, and music but others could consider design, fashion, geomatics surveying, contemporary architecture, building conservation and urbanism. Collaborations of this nature would enrich our understanding of the cathedral itself and its wider context, would provide opportunities for emerging scholars, and consolidate the cathedral's role as an iconic focal point in the city.

P32 – *The cathedral will develop its learning role, for the purpose of enhancing understanding of the cathedral and its mission for as wide an audience as possible.*

P33 – *It will maintain the highest standards in training of guides and provision of interpretative material* and *will develop collaborative working relations with other related cultural institutions.*

4.6.2. Oral history

Risks First-hand knowledge about the cathedral and the life of the cathedral may be lost if it is not captured and documented.

Opportunities Oral history interviews may tease out new information and insight about the building that is currently not documented in

published sources. An oral history project would be a new way to engage with new audiences.

Discussion Over the past few decades, oral history has grown from a recording method in folklore studies to becoming an important component in community histories used by institutions of all types and sizes, and academics and non-academics alike. It has been successfully used by Dublin City Council at the Tenement Museum at 14 Henrietta Street. Interviews with people who worked at the cathedral, can record their memories and recollections.

If these walls could talk

This helps to ensure that the cathedral is not just a building but a living community. Furthermore, the information collected can contribute to the understanding of the structure and past alterations, and can inform future maintenance and conservation of the fabric. Steps have already been taken in this direction at the cathedral, with the recording of various interviews for the new Listening Bench in the crypt. This initial work should be built on.

P34 – *As resources allow, the cathedral will prepare an oral history plan.*

4.6.3. Research strategy

Risks Without planning and prioritisation, research may be uncoordinated and inefficient, wasting time and resources.

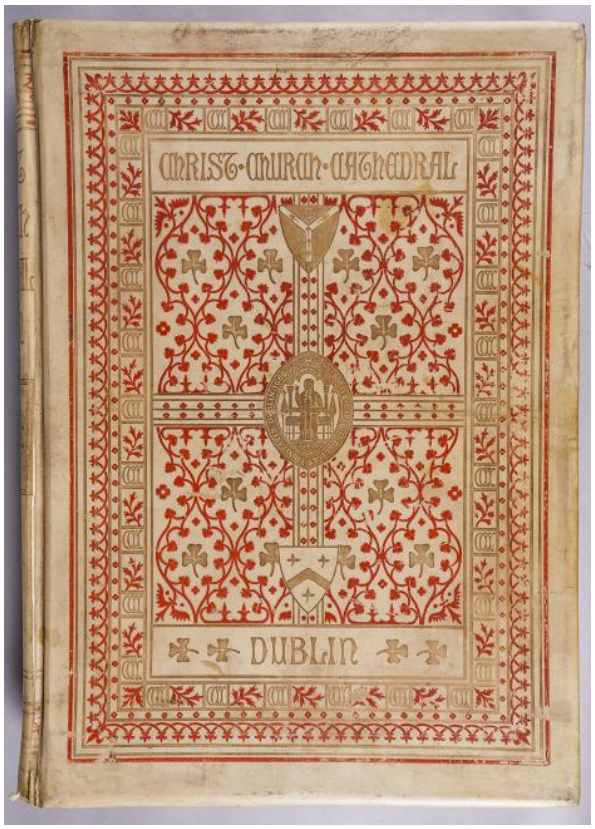
Opportunities Research and scholarship can help promote the cathedral worldwide and can inform the care of the building fabric. Research that increases understanding of the cathedral will be particularly important in developing a programme to celebrate the 2028 anniversaries.

Discussion There is a considerable corpus of published and unpublished material addressing the history of the cathedral, not least the multi-disciplinary Christ Church Cathedral Dublin – A History (2000) and Stuart Kinsella's unpublished PHD thesis An Architectural History of Christ Church Cathedral c 1540 – c 1870 (2009). Nevertheless, there is much that we do not know about the cathedral and its collections, and this has become obvious during the compilation of this plan.

There is enormous scope for the undertaking of new research on focused themes and topics. The cathedral's archives have yet to be exhausted by scholars and there is also potential to explore the archives of Dublin City Council with regard to content relating to the cathedral and the cathedral environs. Given the historic connections to Cologne, Canterbury and the wider Viking world, scholastic interest would be global. Research would enhance the education programme, the interpretation of the cathedral and its promotion to wider audiences and communities. It can also assist in developing a programme for the celebration of the 2028 anniversaries.

For these reasons the Board of the Cathedral, informed by the relevant committees, should prepare a research strategy. Without such a structure, resources may not be appropriately prioritised, and opportunities for collaboration (particularly with third level education institutes) and potential funding might be missed. Recent engagement with such institutions has proved beneficial and positive. Collaborations of this kind can unlock funding, resources and expertise that would otherwise be hard for the cathedral to

obtain. The cathedral can be both an active participant in, and a subject of, academic research, to mutual benefit.



Digitisation opportunities

The research strategy should be multi-faceted, integrating building fabric inspections and measured surveys, alongside academic research. The strategy should identify what we know, what we need to know and what we want to know about the cathedral, in order to protect the building fabric and enhance our understanding of the cathedral, both in its own right and in wider local, national and international contexts. It is extremely important that the research strategy should be realistically prioritised, so that the finite resources of cathedral are used in the most efficient manner.

P35 – *A research strategy for the cathedral will be developed.*

4.6.4. Archival collections

Risks Without adequate resourcing the archival collections could be at risk of damage and loss as well as being inaccessible for research purposes.

Opportunities The archival collections are a valuable resource for interpretation and outreach purposes.

Discussion Christ Church is the inheritor of an immensely important archive which has contributed significantly to the mission of the cathedral, but which has the potential to do more. Much of this collection is on deposit at the RCB library. A separate collection of more recent archival material together with reference material has been assembled and was previously housed in an archive space in the crypt. At the present time, owing to a lack of suitable accommodation within the cathedral, parts of this archival collection are not accessible, while other parts are being deposited with the RCB library.

P36 – *The archives policy shall be implemented on an ongoing basis and will be reviewed periodically.*

P37 – *The cathedral will work towards finding a new repository for archival documents and reference material directly related to the cathedral*.

P38– *Items with a significant historical connection with the cathedral will not be disposed of*.

4.6.5. Architectural Fragments

Risks Loose, uncatalogued fragments of historic and cultural significance are at risk of damage and loss where they are stored in unsuitable locations and in the absence of an inventory which describes the individual items and records their storage location.

Opportunities The collection of fragments has the potential to be used in exhibitions and as tools in telling the history of the cathedral.

Discussion Varied collections of architectural fragments are stored and deposited in different parts of the cathedral as well as in the basement of the deanery. These fragments include archaeological finds, human remains, pieces of old monuments, carved stonework, pieces of an old organ as well as pieces of furniture and fittings. Many of these are of high artistic value and are of cultural and historical significance – some comprise historic material relating to features which are no longer extant. These items should be regarded as

part of the protected structure even if they are not strictly affixed to the building but are loose and moveable.

As many of the items are loose and are potentially at risk of damage, theft etc., it would be beneficial if all such fragments could, where practical, be gathered in a dedicated location in the cathedral. Several of these items would benefit from being exhibited as part of a display addressing the historical development of the cathedral. It should be noted that consent from the National Museum may be required if items are to be removed from the cathedral itself.

An inventory should be prepared of all significant moveable items and objects within the cathedral if such an inventory does not exist at present. The Cathedral Fabric Commission for England www.cofe.anglican.com provides useful guidance on the preparation of such inventories. The inventory should ideally be computer-generated and copies of it should be stored both at the cathedral and off-site. The inventory should identify their current location, provide basic historical background information, and ideally would track their relocation to a designated storage location.

P39 – *An inventory of all significant moveable items and objects within the cathedral shall be prepared.*

4.6.6. Medieval Stone Collection

Risks The collection of medieval stone fragments is at risk of damage, loss and physical deterioration where stored in inappropriate conditions.

Opportunities The collection of fragments has the potential to be used in exhibitions and as tools in telling the history of the cathedral.

Discussion An important collection of medieval stone fragments is stored and deposited in different parts of the cathedral as well as in the basement of the deanery and the crypt of St Werburgh's Church. Many of these fragments are of extremely high artistic value while others comprise ancient material relating to features which are no longer extant. These items should be regarded as part of the recorded monument and protected structure even if they are not strictly affixed to the building but are loose and moveable.

The fragments include a large group of pieces from the south wall of the nave which survived the collapse of 1562. The fragments were gathered together by Street and were stored initially in the cathedral crypt. They were then moved to a basement of the Civic Offices (today the Wood Quay venue) before being moved to St Werburgh's. Some stone fragments from this collection are located in the cathedral, having been used in an exhibition at the cathedral in the past. The collection has been inventoried by Dr Rachel Moss. The crypt of St Werburgh's is possibly not a suitable long-term place to store this stone. Some of the stone fragments are of such architectural and historical significance and are of such fragility that an alternative storage location needs to be found for these. The collection has enormous potential as an educational resource and opportunities to exploit this should be explored.

P40 – *Proposals for the short, medium and long term care of the collection will be developed and agreed with the city archaeologist and National Museum as appropriate.*

4.7. STRATEGIC PLAN

Risks The trinity of anniversaries which will be celebrated in 2028 will offer a not-to-be-repeated opportunity to celebrate the cathedral. Without a clearly defined strategy, this opportunity may not be fully capitalised on.

Opportunities A strategic plan for 2028 will allow for the efficient planning of events, delivery of capital projects and necessary fund raising.

Discussion The development of a strategic plan will require consultation with relevant stakeholders both within and without the cathedral. The strategic plan will identify a range of deliverables which may include exhibitions, conferences, one-off cultural events as well as capital projects addressing the building fabric, amenities, and facilities. The preparation of a strategic plan and the identification of these deliverables is beyond the scope of this conservation plan. Without appropriate consultation, discussion and business case modelling, the deliverables outlined below are only offered as possibilities.

Precinct	Preparation and implementation of master plan for the cathedral grounds
	Consolidation and interpretation of chapter house ruin
	Consolidation and repair of perimeter railings
Cathedral fabric	Conservation of the chancel windows
	Conservation of clerestorey ferramenta
	Cleaning of floor tiles throughout cathedral
Cathedral facilities	Upgrading of lighting in cathedral and crypt
	Upgrading of heating in cathedral
	Provision of universal access facilities within cathedral
	Upgrading of WCs and provision of accessible WCs
	Installation of glass doors at west door, allowing people outside to see into the cathedral
	Enhanced visitor flow through the cathedral, with potential exit through John's Lane
	Provision of visitor access to the belfry (above the bell ringing chamber)
	Upgrading of main office
	Provision of multi-purpose 'pod' on organ loft
Music	Upgrading/overhaul of the organ
	Commissioning of new music to celebrate 2028
Celebration	Exhibitions/conferences to explore different themes
	Programme of cultural events of varying form and type

New branding for the historic core of the city – city walls, castle, cathedrals

Commissioning of a monograph on the cathedral

Commissioning of specific art installations

Commissioning of a documentary exploring different themes relating to the cathedral and the city

Hosting re-enactment events in the cathedral and civic grounds exploring the Viking city and cathedral, and other historical events

5. CONCLUSION: PRINCIPLES AND PRIORITIES

5.1. Conclusions

Christ Church Cathedral is approaching its millennium in 2028. In the same year it will celebrate the 150th anniversary of the completion of the restoration of the cathedral by George Edmund Street. A third event is the 900th anniversary of the birth of Archbishop Laurence O'Toole, patron saint of the archdiocese of Dublin and Glendalough. In this context, this conservation management plan is part of a notable stock-taking exercise. The plan has assessed and summarised what is known about the building, including its collections and its setting in the city. This plan has considered risks and opportunities which have the potential to impact on the cathedral and offers policies for the care and management of the cathedral, specific features and its collections; for repairs and interventions and for education, research and interpretation.

5.2. Principles and priorities for action

5.2.1. Celebrating

Christ Church Cathedral is one of Ireland's most important medieval buildings. It is an iconic monument in Dublin. In 2028 the cathedral will celebrate three anniversaries, not least its millennium. To support the cathedral's mission, the cathedral and the wider city should collaborate to promote this singular distinction through marketing, tourism, and interpretative activities.

5.2.2. Understanding

Much is known about Christ Church Cathedral but there is enormous potential for new research, analysis, and interpretation. The cathedral has developed a sophisticated educational offering but there are opportunities to develop this further. With that in mind it is proposed that a research strategy is developed and agreed through wider consultation with relevant stakeholders.

5.2.3. Connecting

The cathedral is somewhat set apart from the cultural, economic and transportation centres of Dublin and could be regarded as poorly connected to them. The Board shall engage with Dublin City Council to explore ways of facilitating enhanced connectivity with the cathedral and a wider medieval quarter.

5.2.4. Setting

The immediate setting of the Cathedral and the experience of arrival is generally welcoming and attractive, but the wider urban realm has lost much of its integrity and is somewhat blighted by high traffic volumes. There is potential to enhance the precinct allowing it to act as a green lung and a resting point for passing citizens and visitors. At a wider level there is potential to enhance the urban quarter around the cathedral and neighbouring historic landmarks through physical development as well as branding and interpretation.

5.2.5. Using

Christ Church Cathedral is distinguished from other Irish cathedrals by the diversity and sheer number of activities that it hosts each year. It benefits from a thriving musical and choral community as well as possessing the largest collection of bells in the world. These activities are fundamental to its

distinctive mission of welcome and should be promoted to as wide an audience as possible while ensuring careful management to minimise physical damage and degradation of its spiritual and architectural ambience.