THE RESTORATION OF A GREAT CATHEDRAL

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The history of the great medieval cathedrals, which are among the architectural glories of Europe, could almost be summed up in the two words, Creation and Restoration. Of no building is this more true than of the Cathedral Church of Christ in Canterbury; for the Venerable Bede recorded that Augustine 'recovered there a Romano-British church' in which, after restoration, he would have set up his official seat or *cathedra*, so beginning the long history of one of the most famous buildings in Christendom. Out of this small beginning developed the Saxon cathedral, which was to serve the needs of archbishops, their cathedral community and the diocese for some three and a half centuries until the arrival of Archbishop Odo who during his primacy (942–58) carried out a major restoration, which involved the raising of the walls by 20 ft., presumably adding a clerestory to allow more light into the building. It is recorded that he 'cast down by stages what was decayed through old age, that is the beams, the roofs and the wall in part; this he subsequently ordered to be raised higher by twice five and ten measurements of feet.'[1] Little more than half a century later, in 1011, the siege of the city by the Danes, which resulted in the capture and martyrdom of Archbishop Alphege, seems to have involved the burning of the cathedral and its subsequent restoration of which nothing is really known. In the year after the battle of Hastings and the Norman Conquest, fire seems finally to have wiped out the Saxon cathedral completely. The arrival of Lanfranc from Normandy and his consecration as archbishop in a shed among the ruins was the signal for a complete rebuilding on the same site. By 1077, an impressive priory church in the Romanesque manner had been erected on the model of the abbey church of St. Etienne at Caen, with twin western towers, nave and a shallow

[1] N. Brooks, *The early History of the Church of Canterbury*, Leicester 1984, 52.

sanctuary at the east end with an apse raised over a crypt, eastern transepts and a lantern tower. It must have been an imposing church, but, by the time St. Anselm succeeded Lanfranc in 1093, it had proved too small, and the monastic community, then probably at its zenith in numbers and reputation, resolved to enlarge the whole eastern arm. Under the direction of two great priors, Ernulf (later Bishop of Rochester) and Conrad (who may have been of German origin), the church was practically doubled in length, with a new quire over the noble Crypt, which still survives, eastern transepts and numerous eastern towers. The great church was consecrated in May 1130, and it was within its walls that St. Thomas was martyred on 29th December, 1170. On 5th September, 1174, another devastating fire destroyed the great new quire leaving, however, the Crypt and the Nave intact as well as some subsidiary parts, the eastern chapels of St. Andrew and St. Anselm and the towers bearing the same names attached to the eastern transepts, all of which are still happily with us to this day.

It is, I think, proper to say that the task that confronted the monastic community on the morrow of this disaster was the greatest that has ever confronted an English cathedral chapter in terms of restoration until the destruction of Coventry in 1940 by enemy action presented the chapter of that cathedral with a similar problem in the years following the end of hostilities in 1945. The solutions were radically different in each case. While the Coventry authorities opted for a new building on an adjoining site at right angles to the ruins of the medieval church, the monks of Canterbury kept, perhaps for reasons of economy, all that had survived the conflagration, the nave and west towers, the undercroft and much of the arcading around the ruined quire and, as is well known, employed a French architect, William of Sens, to create out of the ruins a great new quire in a style which one must call French Gothic rather than Early English, so great is the resemblance to the mighty churches rising across the Channel: the apsidal east end, the many stained glass windows of the late twelfth and early thirteenth centuries, the lofty arcade of the quire and presbytery, with its surmounting triforium and clerestory, the pointed arches and carefully carved capitals, the ribbed vaulting and (novel touch) the Purbeck marble shafts, which now bring a contrast of colour to the Caen stone, all this must have astounded the first beholders when the monks returned to their new quire at Easter 1180.

Long before that date William of Sens had been replaced by William Englishman, after the former's tragic accident, so vividly re-created by the late Dorothy Sayers in 'The Zeal of thine House'. Restoration now yielded to extension when William Englishman, no

doubt under instruction from the monastic prior and chapter, added the splendid early Gothic crypt to the already lengthy church as a temporary feretory for the body of St. Thomas, crowning this in due course with the glorious shrine, the Chapel of the Blessed Trinity which, by July 1220, was ready with its lovely marble pillars and stained glass 'Miracle windows' to receive the body of the martyr and to become the most famous place of pilgrimage in northern Europe for more than three centuries.

One hundred and fifty years were then to elapse during which no major works of restoration or reconstruction were undertaken. But, in the last quarter of the fourteenth century, perhaps with the appearance on the scene of the 'greatest builder of a prior that ever was in Christ Church',[2] Dom Thomas Chillenden, first treasurer and then prior of the monastery, a vast building programme was undertaken which was to continue virtually until a decade or two before the Dissolution. Lanfranc's Romanesque nave, with all its associations with the great archbishops of the eleventh and twelfth centuries, was coolly demolished and a noble successor in the Perpendicular Gothic style, designed by Henry Yevele, the royal architect or mason who had been working for the Black Prince and his father Edward III, erected in its place.

It would appear that the present nave, of the same dimensions as its Norman predecessor, was finished in the early years of the fifteenth century and the Great Cloister, which lay alongside the north side of the nave, was rebuilt in the Perpendicular style, most probably by Stephen Lote, Yevele's partner and successor at the same time, the Chapter House being restored and re-roofed in the proceedings. The dynamic figure behind all this great campaign of restoration and rebuilding was undoubtedly Prior Chillenden but, even after his death in 1413, his successors continued to press on with the remodelling of the western arm of the church: the southern bell-tower was raised over the south-west or Agincourt porch *c.* 1423, and then the old Romanesque transepts were remodelled and rebuilt to harmonise with the nave, the south transept being completed about 1420 and the northern transept of the Martyrdom following about fifty years later in the reign of Edward IV as the heraldry of the vault makes clear. Then came the climax of all this work, the central tower, which replaced the old Angel Steeple that had linked the Norman nave with the early Gothic quire for three centuries. With the completion of Bell Harry, the masterpiece of John Wastell, in 1504, 'the most beautiful fabric', as Archbishop Laud called it more

[2] Leland's *Itinerary*, Pt. VIII, Vol. IV, London 1964, 41.

than a century later, was complete, though it would appear that plans for adding a spire to the Corona were contemplated and only twenty or so years before the dissolution of the monastery the Christ Church Gate, one of the most splendid entrances to any cathedral precinct in Europe, was erected in place of an older gate which was demolished.

The religious troubles of the Reformation period, which may be said to have lasted for over a century until the Restoration of Charles II in 1660, would have left very little energy for any works of restoration that might have been needed to the fabric, and we may suppose that the monastic community before its dissolution had used well its financial resources and the expertise at its disposal to keep the building in good repair so that no major works of restoration would have been needed. But the violent iconoclastic attacks on the fabric, the smashing of windows and statues by the Puritan fanatics, who invaded Canterbury in 1642, followed by years of neglect in the absence of any properly constituted authority (deans and chapters having been abolished in 1643) cannot have helped to keep the building in very good repair. However, the treasurer-general appointed by the Parliament, one Captain Thomas Monins, authorised repairs to the roof amounting to £109 in 1646, followed by more repairs to the 'arch over the body of the church' costing £80 in 1647, and a further £16 for the repair of windows in the upper part of the church (presumably windows in the clerestory). An idea of the condition of the cathedral on the morrow of the Restoration can be found on pages 336 and 337 of that indispensable book, Woodruff and Danks' *Memorials of Canterbury Cathedral*, with the full text of the memorandum drawn up by the newly installed dean, Dr. Turner, and his chapter, which, after speaking of the 'sad, forlorn and languishing condition of our church at our return . . . looking more like some ruined monastery than a church', goes on to describe the ruin and devastation that had resulted from nearly twenty years of wanton spoliation and deliberate neglect. As soon as the chapter could get its finances into reasonable shape, huge sums were spent on repairs and replacements to the ornaments and utensils necessary for the services of the church, costing £7921 to which was added a further sum of £1000 for repairing the house of the dean, the twelve prebendaries and other clergy of the foundation.

It was in the years that followed 1660 that the quire was panelled and the fine return stalls for the dean and prebendaries, which still survive, were carved by Roger Davis, one of the joiners engaged on the stall work of the quire of St. Paul's Cathedral. Soon after this, the stalls, in which the monastic community had sat for so long, were removed and replaced by pews, the choir boys having benches and the lay clerks pews without desks for music. (In some of the old

pictures and prints the ancient stalls can be seen. They may well have had misericords but never had canopies as is the case at Winchester and Chester Cathedrals, both of which were originally Benedictine foundations.)

The great storm of 1703 did much damage in Canterbury and as a result, the spire of the thirteenth century, which appears in old prints on the top of the north-west tower, was dismantled in 1704.

It was in the eighteenth century that the Corona, which had been left unfinished at the Dissolution, assumed its present form, with a kind of crenellated top storey where there was seemingly to have been a spire, which would surely have given the exterior of Canterbury Cathedral a resemblance to its sister at Rheims which has just such an early Gothic spire at the eastern extremity of its roof. The general effect today is not a very happy one and, since 1970, the tower has had a steel platform on top which enables visitors to climb it and get an unusual view of the Precincts. The nineteenth century, as might have been expected, saw the beginnings of systematic restoration, which was to become the regular state of affairs in the present century.

In Woodruff and Danks' *Memorials*[3] some account is given of the damage inflicted on the church by the ignorance and lack of taste of the Dean and Chapter when, in 1787, the nave was re-paved with Portland stone and the raised tombs of archbishops and ledger stones of priors were ruthlessly removed and destroyed. In the time of Dean Powys (1797–1809), the twin turrets on the Christ Church Gate were removed and, in 1831, the great Romanesque north-west tower was demolished; in September 1832, Dean Bagot laid the foundation stone of the present tower, an exact copy of the south-west tower, which was erected in the time of Archbishop Chicheley in the first half of the fifteenth century.

The restorations in the early years of Queen Victoria's reign, which consisted in the renewal of much stonework, were at least well intentioned, though they have largely had to be done again in our own times, for both the stone and the workmanship were not of good quality. An article in the *Kentish Gazette* for February 1823 throws some light on the kind of restoration of the interior at a time when the Chapter were about to remove the High Altar as far as the top of the flight of steps, which led up to the Trinity Chapel (where it remained until 1977) and to move the Great Chair of the Primates from its ancient place behind the altar to the south-east transept. (Later still, it was placed in the Corona returning to its proper place in July 1977.

[3] *Memorials*, 349 ff.

It was temporarily moved for the enthronements of archbishops in 1928, 1942, 1945, 1961 and 1975, to the head of the steps before the Pulpitum Screen to enable the congregation in the nave to witness the actual enthronement in the Chair.) The *Kentish Gazette* article reads as follows:

> 'The centre of the choir is now brought to a state of forwardness, the paintings which decorated the ceilings have been annihilated and the rosettes which formed the centre of them now only remain to give lightness and elegance such as to correspond with the building itself. On each side the pillars supporting the roof have been divested of the whitewash which some "neat Vandal" has caused to be put on, no doubt to preserve their beauty, and they now appear in their original magnificence.'

In 1845, a writer in the *Ecclesiologist*[4] commented on the disorder in the Chapter House, 'damp and littered and looking as if it were of no use in the modern economy of the cathedral' and he had some sharp things to say about the condition of the Cloisters and the Crypt. In the latter part of the nineteenth century, both the Cloisters and the Crypt came in for much needed restoration whose effects have made them important parts of the cathedral life today. The Chapter House was restored and re-opened in 1897 as a result of a great appeal launched by Dean Farrar, and the Crypt was cleared of the rubbish of three centuries and its chapels gradually refurbished in living memory.

In 1882, the restoration of St. Anselm's Chapel, at the expense of Canon and Mrs. Holland in memory of their daughter Lucy Verena, brought to light the famous wall-painting of St. Paul and the viper. A few years before, in 1872, fire broke out on the roof of the Trinity Chapel thanks, it would seem, to a careless plumber who put his pipe, still alight, away in his jacket pocket and left it on the roof setting fire to the rafters. (His confession that this was the cause of the fire only came to light when a letter, admitting his guilt, was opened after his death some 60 years ago.) Fortunately, the stone vault below the leads protected the building below and the efforts of the Canterbury Volunteer Fire Brigade got the fire under control and extinguished in a few hours. The roof was restored in due course to its present appearance, and the Quire expensively re-seated with mock Gothic stalls and misericords by Sir Gilbert Scott, the handsome return stalls of Roger Davis only escaping destruction by a miracle. (The designs for 'Gothick' return stalls are still preserved in the Cathedral

[4] D. Ingram Hill, *Christ's glorious Church*, S.P.C.K. 1976, 77.

Library.) Early in the century, a restoration of Bell Harry under W.E. Caroe, as well as the western towers, nave parapets and western transepts, took place before the First World War broke out. Then came the decanate of Dr. George Bell whose energy and imagination promptly set in train all manner of works on the great building inside and outside, which have continued unabated to the present day, except only for a pause during the Second World War.

The foundation of the Friends of the Cathedral by Dean Bell marks a milestone in the history of the cathedral, for over the last half century great sums of money have been raised by the Friends and many legacies from members have enabled great projects of restoration to be accomplished. The first work of this sort was the restoration of the Water Tower of Prior Wibert. This was followed by a splendid restoration of the Tudor Christ Church Gate, the stonework of which had greatly decayed; not only was this decay arrested and the stone-work made good, but much of the heraldry of the façade restored in colour and the two turrets, demolished at the beginning of the nineteenth century, restored from illustrations of the originals. The cleaning and repair of the vaulting of the Cloister was carried out over several years and 800 shields repainted, making a very colourful ensemble, probably unrivalled anywhere else. Both before and after the Second World War, the Friends were responsible for the cleaning and restoration of many of the memorials and tombs in the cathedral and much work was done on the wall-paintings under the direction of Professor Tristram, and some reconstructions made, some of which can still be seen on the walls of the Trinity Chapel and other parts of the building, rich and colourful works of art in their own right, like the Coronation of Our Lady, which Professor Tristram reconstructed from the scanty remains of a mid-fifteenth century painting on the board at the foot of King Henry IV's tomb.

While the great raids of 1942 wreaked havoc in the Precincts, destroying many houses and the Victorian Cathedral Library, the main fabric escaped virtually unscathed thanks to the devotion and expertise of the team of cathedral fire-watchers. For some years after the war, the restoration of the interior of the cathedral to normal conditions pre-occupied all concerned to the exclusion of everything else. Tombs, which had been protected against blast, were uncovered and stained glass, which had been stored in the Crypt, returned to its proper window embrasures. Then, in 1949, the Friends undertook the work of re-facing the Cloisters which were in a deplorable state of decay; this work took thirty years to complete, much of the cost being borne out of the Friends' own resources. At the beginning of the work, the material used by the cathedral masons was Bath ashlar but, in 1970, the important decision was taken to use stone from a quarry

at Lépine, near Poitiers, which bears a close resemblance to the original Caen stone with which the Great Cloister, like most of the building was originally constructed but which is no longer obtainable. A contract was signed in 1970 for a supply of this stone for an initial period of fifty years, and the results of using this material have been so successful that all the stone-work restoration is now done with Lépine stone.

Many of the thirty-two bays have been restored at the expense of public bodies, and a carved inscription records this on the stone-work. These public bodies include the King's School, Canterbury, who paid for two bays, the Children of Kent who restored a bay in 1960 in memory of Miss Margaret Babington (steward of the Friends for nearly thirty years until her death in 1958), the Farmers Union of Kent, the Rotary Club of Canterbury, the Guides of Kent and a group of American Friends. Other bays were restored in memory of individual persons by their family or friends; these include Viscount Hawarden, Frank Hooker and Charles Lefevre (both Mayors of Canterbury), Robert Brett, Muriel Mount, Ralph Alderson, Margaret and Vivian Elkington, Ada Chamberlain and Dr. and Mrs. Handcock. In 1973, Dr. Burgon Bickersteth, a member of the Council of Friends for many years, paid for the restoration of a bay to commemorate the association of his family with the cathedral over sixty years (his father had been Senior Canon and his brother Julian Canon Residentiary and Archdeacon of Maidstone). It is perhaps worth noting that, in 1949, when the work on the Cloister began, the estimated cost of each bay was £1000 and thirty years later, when the work was completed, the cost had risen to over £10,000 per bay.

The decade leading up to the Becket Festival Year 1970 was a period when a great restoration of Bell Harry Tower was the principal work to be tackled. Immediately after the festival was over, 'alarm bells' began to sound in various directions. Most dramatic was the reaction of a number of experts in the field of stained glass restoration who assembled in England at Michaelmas 1972. This body, known as *Corpus Vitrearum Medii Aevi* and dedicated to the recording and publication of all the medieval glass in existence, at a meeting in the Western Crypt after a close inspection of much of the cathedral's twelfth- and thirteenth-century glass, expressed its concern at the deteriorating condition of the glass, due not merely to age but also to atmospheric pollution, and called for immediate and drastic action by the Dean and Chapter before it was too late. The realisation also that not only was the glass in poor condition but also the stone-work in which it was framed made restoration on a large scale very urgent. At the same time, the bad condition of the famous Willis organ of 1886, despite an expensive 'restoration' in 1968,

following one immediately after the Second World War, and constant pleas by the Cathedral Company of Bellringers for some restoration work on the twelve bells in the South-west Tower made it clear that an expensive scheme of restoration must be launched at an early date.

In due course, the planning of a great appeal to raise enough money to tackle all these projects and others, like the restoration of the numerous medieval wall-paintings in the Crypt and elsewhere, was worked out and a number of prominent and experienced men in public life and in the business world were gathered together under the leadership of the Lord Lieutenant of Kent, Lord Astor of Hever, to help and advise in the raising and spending of large sums of money. The firm of Hooker, Craigmile was engaged, and the sum of £3,500,000 agreed upon as the target figure. On December 5th, 1974, immediately after his election as Archbishop of Canterbury had been confirmed in St. Paul's Cathedral, Dr. Donald Coggan proceeded to his new home at Lambeth Palace and launched the public appeal. Now more than ten years later, it is possible to see how successful that appeal has been since more than the target figure has been collected and, thanks to good financial advice and prudent investment, much has been achieved in every field.

The general oversight of the work has been in the care of Mr. Peter Marsh, the Cathedral Surveyor, and in the field of stone-work restoration the cathedral has been fortunate to have also the expert knowledge of the Clerk of Works, Mr. Brian Lemar, who had been in the service of the cathedral for many years before his appointment as Clerk of Works in 1975. Since the first object of the appeal was to raise funds for the restoration of the decayed stone-work and this involved importing and stock-piling great quantities of Lépine stone (just as the monks had amassed 480,000 bricks at the end of the fifteenth century for the building of Bell Harry Tower), it was clear that the old stone-masons' yard at the west end of the Precincts was too small. Thanks to the foresight of Canon Herbert Waddams, who was Treasurer of the Chapter and Master of the Fabric at the time, a new property at Shelford, near Sturry, was acquired in 1972 and a new workshop erected there where stone could be stored, worked on in the winter months and then transported to the cathedral to be placed in position when needed. By 1974, a major piece of restoration to the gable of the south-west transept was completed and, in 1977, the Quire was filled with scaffolding while the vault was cleaned. At the same time, devices for fire prevention and protection were placed in position throughout the church, its chapels and in the Library. The exterior of St. Michael's Chapel was then restored, following the completion of the Cloister work, and early in the

present decade began the restoration of the western towers and the great west window and façade; this work is now virtually completed. In 1971, a most important step was taken in the appointment of Mr. Frederick Cole, an artist with considerable reputation for original work in stained glass. In his capacity as director of the workshop for the restoration and conservation of the cathedral's stained glass, Mr. Cole gathered round him a team of able and dedicated restorers, several of whom are still at work under his direction. A piece of property at the west end of the Precincts, belonging to the Dean and Chapter, was equipped for the purpose with a grant from the Pilgrim Trust. Work began in 1973 and, up to this date, the restoration of the great window of the south-west transept has been completed and also eight of the thirteenth-century genealogical figures in the clerestory of the eastern transepts, the three windows in the north ambulatory of the Quire, illustrating scenes from the lives of the Saxon Saints Dunstan and Alphege, and several of the Miracle windows on the south side of the Trinity Chapel as well as the great west window of the Nave. A feature of this restoration of stained glass, which has attracted much attention, is the pioneer work of covering the medieval windows after restoration with protective glazing.

In 1977, the condition of the organ made restoration a priority, and it was decided to entrust this important and costly work to the firm of Noel Mander of London, who have an impressive reputation for the restoration of some of the great English nineteenth-century organs. Work began in the late summer of 1978, was completed exactly a year later and the organ was formally re-opened in November 1979. Mr. Mander reduced the instrument to three manuals instead of four, combining solo and choir; he also re-ordered the pipes in the south triforium so that they spoke out clearly into the quire below, equipped the organ with a handsome modern console and created a special nave section of six stops, the pipe-work of which was placed in a fine new case, the gift of Lord Astor of Hever, on the north wall of the nave close to the bust of Orlando Gibbons.

In 1980, the Chapter decided to overhaul and renew the bells of the cathedral peal and clock. The peal of twelve was rung for the last time on New Year's Eve and, early in 1981, all the bells in the peal were lowered from the south-west tower and removed to the Whitechapel foundry of Messrs. Mears and Stainbank, who have had charge of the cathedral bells for at least two hundred years. It was agreed that there should be twelve new bells to make the ring and also two light bells for practice purposes. It was also decided to take the considerable step of making the nineteenth-century north-west tower, which had been merely a shell since its construction, into a clock-tower, leaving the dial on the face of the south-west tower where all visitors could

still see the time, but moving over to the north tower the five bells, which ring the quarter chimes and the great bell Dunstan (weighing 62 cwts. and cast in 1762 by W. Chapman in the Precincts), which strikes the hour. Great Dunstan was hung for swinging and is now used not only to strike the hour, but also to ring for Divine Service on Sundays and weekday Evensongs. In the six months that elapsed between the lowering of the bells and their return in the middle of July 1981, numerous persons and bodies offered to pay for the new bells, and the galvanised steel frame to hang the fourteen new bells was paid for by the Woolwich Building Society, while the work needed to hang Dunstan and the bells of the clock chime was paid for by the Anglia Building Society. In accordance with ancient custom, all the new bells received names and, at a solemn ceremony to mark the annual Festival of the Friends of the Cathedral on Sunday, July 19th, the Lord Archbishop 'baptised' each one and sprinkled them with holy water. The bells were rung for the first time on the Eve of All Saints Day after Evensong and a fortnight later on Sunday, November 15th, after the quarter chimes had rung out, Great Dunstan struck three and then, for the first time, was heard swinging out his summons to Evensong. (It is worth recording that the venerable Bell Harry, weighing 8 cwts. and cast by Joseph Hatch in 1635, resumed his ancient function of ringing out curfew every night from 8.55 to 9 p.m., signifying that the gates of the Precincts were to be shut for the night).

A list of the new bells with their names and a record of their donors seems worth adding here to make a full account of this important addition to the cathedral available for the benefit of future readers of *Archaeologia Cantiana*.

Extra Treble, Simon (of Sudbury): Kent Association of Change Ringers.
Treble, Crundale: Miss A.M. Oakley, M.A., F.S.A., and Helen Bintcliffe.
Second, Alphege: In memory of Edward James Mount.
Third, Thomas (of Canterbury): The Queen's Regiment and affiliated regiments.
Fourth, Mary (B.V.M.): East Kent Federation of Women's Institutes.
Fifth, Ethelbert (King of Kent, *c.* 597): The Bell Ringers of Great Britain.
Sixth, Anselm: Mr. Peter D. Marsh, A.R.I.B.A.
Sixth (Flat), (Prior) Ernulf: Mr. F.E. Cleary, C.B.E., F.R.I.S.C.
Seventh, Blaise: The Friends of the Cathedral.
Eighth, St. John Evangelist: The Friends of the Cathedral.
Ninth, (Archbishop) Lanfranc: The Friends of the Cathedral.
Tenth, Gabriel: Mr. and Mrs. Severn Joyce.
Eleventh, St. Augustine of Canterbury: The City of Canterbury.
Tenor, Trinity (Roy): The Directors and Staff of the *Kent Messenger* group of newspapers to mark the 80th birthday of Major Roy Pratt-Boorman.

Some time before this in 1979, it was decided to set up a workshop for the restoration of the medieval wall-paintings, and Mr. David Winfield was appointed as director, but soon afterwards was invited to become the Chief Conservator for the National Trust, and the Chapter invited him to remain for the time being as consultant and adviser until the project got under way, placing Miss Deborah Langslow in charge of the work on the spot. A team of workers was gathered together and a workshop with the necessary equipment opened in the upper storey of the Plumbery; the lower part of this building had been converted into lavatories for the general public early in 1982. So far, work has been done in restoring the vault of the Jesus Chapel in the Crypt and the late-medieval painting of St. Eustace in the north quire ambulatory.[5] Work on the walls and vaulting of St. Andrew's Chapel began early in 1983 and will continue for some time while watch is being kept over the painting of St. Paul and the viper on the apse wall in St. Anselm's Chapel, which has shown signs of coming away from the wall. In due course, the delicate task of treating and restoring the vault of the sanctuary of the Chapel of Our Lady Undercroft and the adjoining walls with their heraldic decoration has to be undertaken.

Ten years have now passed since the launching of the Cathedral Appeal in 1974. Great sums of money have been raised since and much restoration work has been undertaken and completed. Many more years' work remains to be done, both in the restoration of the stone-work, the stained glass and the wall-paintings. The object of this article has been to present an interim report of what has been accomplished in the last ten years and to set this in a historical perspective as the logical culmination of a long process, which began with the restoration of the remains of the Roman basilica, which Augustine and his monks found awaiting them in Canterbury nearly 1400 years ago, and has continued since as one building succeeded another and inevitable change and decay demanded restoration of the building itself and its internal decoration. When the present campaign is finished, it is to be hoped that it will be a long time before any major works need to be done or large funds raised, but experience has proved that those in charge of great and famous buildings, like Canterbury Cathedral, must expect to maintain continuous programmes of repairs and restoration on the fabric. So, it seems improbable that the cathedral will ever be free entirely of scaffolding or the Chapter of the necessity of adequate funds for this continuing work. Visits to several English cathedrals and some

[5] *Arch. Cant.*, ci (1984), 00.

Continental ones have revealed that, in almost every case, there has been scaffolding in position and masons at work in the vital task of maintaining these great masterpieces.