



BRIEF for ARCHITECTS

GRAVE FOR KING RICHARD III

Context

Following the identification of the skeleton found on the site of Grey Friars as that of Richard III, steps will be taken to arrange for the burial of these remains in Leicester Cathedral. The Dean and Chapter seek a fitting grave and marker for Richard III within the setting of the cathedral, taking into account the need to accommodate tourists and pilgrims while maintaining the daily round of prayer and mission activity. In addition, alterations made to the fabric of the building should anticipate and complement the long term aspirations for re-ordering to create a cathedral better fit for mission in the 21st century.

The cathedral is described in the following terms in its recent submission to the CFCE for the current Cathedral Gardens plan:

Leicester Cathedral is a 20th century creation. It was previously St Martin's parish church, reordered [...] to enable it to function as the seat of the Bishop from 1927. It was not formed by monasticism or pilgrimage, but as a parish/guild church it was, throughout its history, associated with the civic, political, geographical, educational, artistic, economic and charitable life of the city. Along with other parish church cathedrals, especially those in the Midlands and the North of England, it offers a different way of being cathedral from the 'great' and ancient cathedrals. It is not set apart as a place of tranquillity, it is not nationally well known or a tourist destination. It is enmeshed with its locality and community and that community's unfolding story. It is one of many locations which together serve to create the idea of Leicester and Leicestershire in the minds of local people.

The Cathedral works in partnership with the Diocese and St Martins House to offer generous hospitality, to be attentive to God and to promote transformed relationships. These values are reflected in the aspirations for Cathedral Gardens, which have now received planning permission. The Garden plans will now be tested in conjunction with the creation of a new visitor centre focussed on Richard III located on the south side of Peacock Lane (in a former grammar school building) and the development of the Guildhall as a visitor attraction.

The discovery of Richard III offers the possibility of the cathedral and its surroundings becoming a tourist destination. However, the cathedral must retain its primary function as a place of worship and its character as a site for myriad aspects of the life of the city and encounter with God.

The final days of Richard III

When Edward IV died in April 1483, his brother Richard was made Lord Protector for Edward's heir, the 12 year old Edward V. The coronation was planned for June the same year, but before it could occur, Edward IV's marriage to Elizabeth Woodville was declared invalid. His brother's children having been declared illegitimate, Richard was crowned King on 6th July 1483. The fate of young Edward and his brother remains a mystery.

A rebellion against Richard led by the Duke of Buckingham was quelled in October 1483. But in 1485 a second rebellion began, led by Henry Tudor, Earl of Richmond.

The forces of Richard met those of Henry Tudor on the field at Bosworth on 22nd August 1485. Despite his superior forces (Richard is estimated to have mustered 8,000 followers in comparison to Henry's army of 5,000), Richard seems to have become demoralized – perhaps by recognizing a number of his former supporters among the opposing forces. Richard led an impromptu cavalry charge deep into the enemy ranks. It is reported that Richard fought bravely before being surrounded and killed. It was said that the blows were so violent that the king's helmet was driven into his skull. Richard's naked body was exposed and then brought into Leicester, where it was buried at the Grey Friars' church.

According to one tradition, during the dissolution of the monasteries his body was thrown into the nearby River Soar although other evidence suggests that a memorial stone was visible in 1612, in a garden built on the Grey Friars site. The exact location was then lost, owing to more than 500 years of subsequent development, until the archaeological investigations of 2012 revealed the site of the garden and of the Grey Friars' church.

Archaeological evidence now confirms that a skeleton discovered in the chancel of the Grey Friars' church is that of Richard III and steps are being taken to inter the remains in Leicester St Martin's Cathedral.

Process

The Cathedral Chapter are the commissioning body for this work. They must take account of the duties imposed by the Cathedrals Measure (2011) which states: “Any body on which functions of care and conservation are conferred by this Measure shall in exercising those functions have due regard to the fact that the cathedral church is the seat of the bishop and a centre of worship and mission.”

However, they will be working in partnership with Leicester City Council, the Mayor’s Office, the University of Leicester (as the license holder) and consulting with the Richard III Society and other interested bodies regarding the placing and design of the grave within the context of the cathedral, cathedral gardens and the wider city.

Any design is subject to the recommendation of the Fabric Advisory Committee (FAC) and the approval Cathedral Fabric Commission for England (CFCE). An *indicative* timetable is shown below:

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| Brief agreed by Chapter | 12 th March 2013 |
| Design and consultation process – stage 1 | |
| FAC and Chapter | May 2013 |
| CFCE, Heritage bodies, Richard III society | June / July 2013 |
| Formal agreement to design – stage 2 | |
| FAC and Chapter | October 2013 |
| Formal application to CFCE | |
| Application | 17 th Oct 2013 |
| Papers complete | 25 th Nov 2013 |
| Deliberation | 5 th Dec 2013 |
| Fabrication begins | Jan 2014 |
| Building work begins | Jan 2014 |
| Completion of building work, to allow rehearsals, flowers, av installation | Week of 28 th April or 5 th May |
| Procession and reception of remains | Between Sun 4th and Sun 25th May 2014 |
| Memorial service | Between Thurs 8th and Thurs 29th May 2014 |

This information takes account of the date of Ash Wed 5th March 2014 and Easter 20th April 2014. It would be possible, but not preferable for the memorial service to take place during Lent.

Archaeology and Conservation

Any alterations to the cathedral will be carried out in consultation with the cathedral archaeologist, Dr Philip Dixon. Dr Dixon has previously surveyed the Cathedral precincts in preparation for the design of the Cathedral Gardens and is responsible for the Cathedral Conservation Plan. Any proposal for amendments or additions to the cathedral must show due regard for Dr Dixon's advice regarding the history and quality of existing features in the building.

Advice will also be sought regarding the conservation of the mortal remains from the Advisory Panel on the Archaeology of Burials in England to ensure that the remains are placed in a suitable conservation grade container for burial. Outline guidance from English Heritage Guidance "Best practice for treatment of human remains excavated from Christian burial grounds in England" was published in 2005 and is available at <http://www.english-heritage.org.uk/publications/human-remains-excavated-from-christian-burial-grounds-in-england/16602humanremains1.pdf>

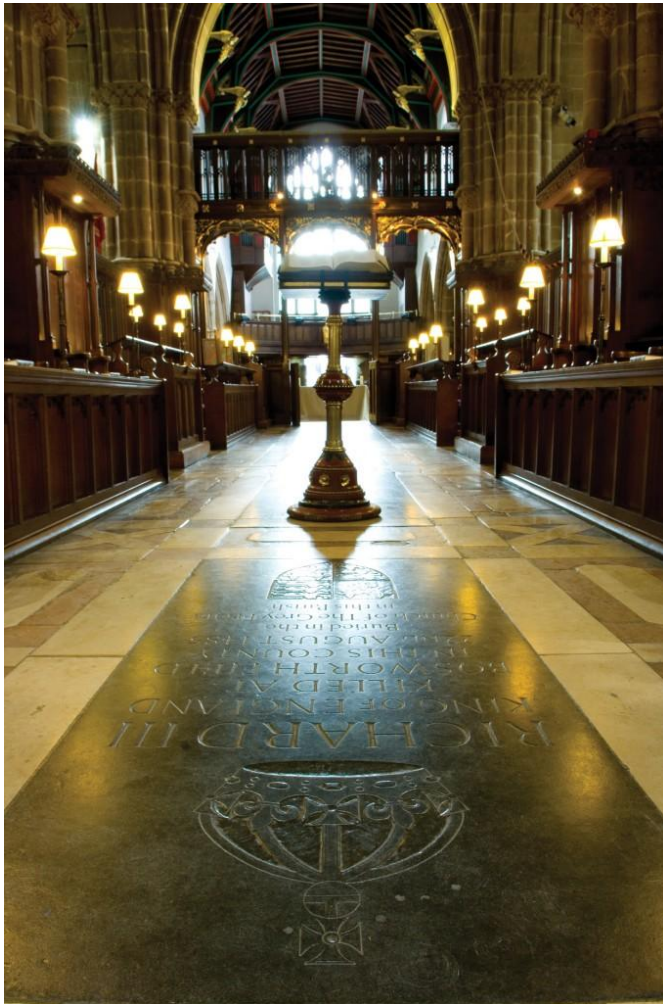
Further comment may be found at <http://www.helm.org.uk/guidance-library/science-and-dead/science-and-dead.pdf>

The appointed architects will be free to consult or appoint conservation architects to assist them and the cathedral's architect, Mr Ian Salisbury, will also be available for advice.

Additional advice is already being sought from the Richard III Society and nationally recognised experts on medieval burial rites, iconography, literature and the arts.

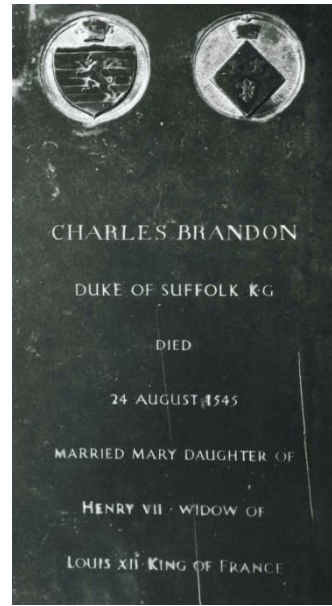
Statement of Need

These needs are explored in greater detail together with the objectives which are described from page seven onwards



Place

The mortal remains of Richard III are to be laid to rest within the confines of the cathedral. The King was buried in the choir of the Grey Friars' church and the cathedral chancel offers an equivalent location – close to, but not in, the sanctuary. An existing memorial stone to Richard is currently located here. It should be noted that other possible locations for the burial, such as the North Transept or Archdeacon's Court do not align with this history and may be felt to lack the sense of a “place of honour” for the remains.



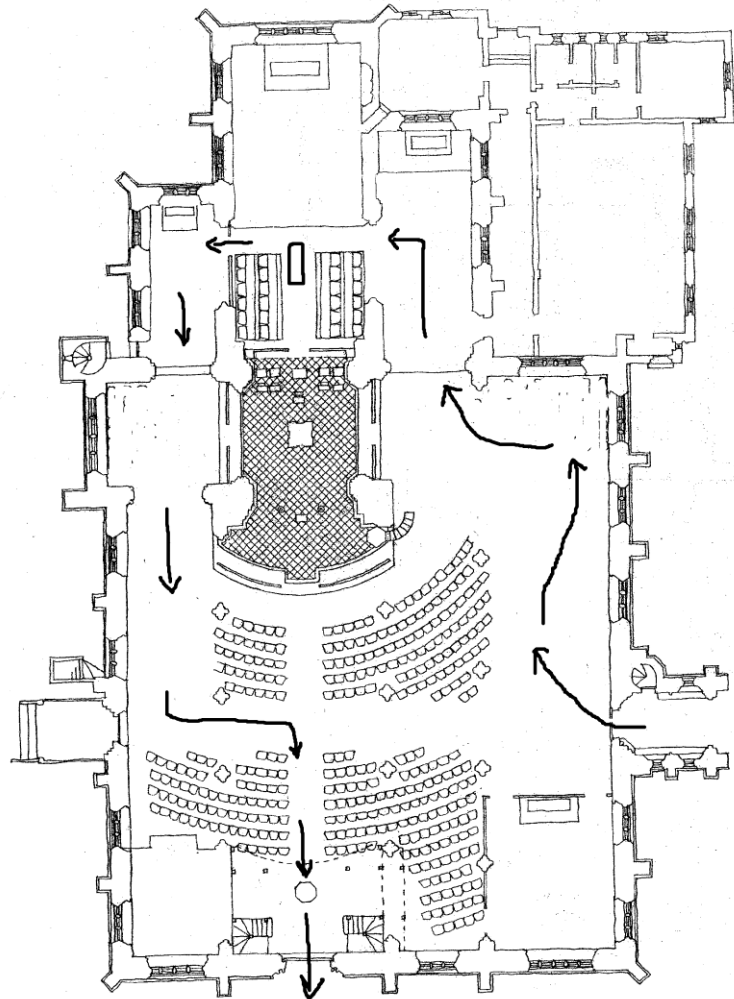
Above: Ledger stones from the Chapel of St George at Windsor: George VI and Queen Elizabeth, the Duke of Suffolk (1545) and William the Conqueror (Caen, Normandy)

Marker

The preference of Chapter, following informal consultation with the CFCE, is to mark the place of burial with a ledger stone, in line with the form of grave marker used most commonly for monarchs in the modern period. Such a gravestone might be appropriately framed with a decorative border to ensure that its place within the space is properly articulated (see below). While other forms of grave, tomb or memorial cannot be ruled out prior to consultation; it is unlikely that a large table top tomb or effigy would be acceptable to the Chapter or CFCE.

Space

The existing Richard III memorial is flanked on each side by the Canons' stalls which were installed during the 1926 reordering. While they frame the space, they also cramp movement. Sufficient space will need to be created to allow for the free movement of tourists and visitors.



Movement

Visitors must be encouraged to circulate through the cathedral in a way which creates a sense of journey with sufficient stopping places to minimise denigrating parts of the building into mere corridors. The proposed route takes the visitor from the principal entrance (arriving through the Vaughn porch and the south door) into the south transept, through St Dunstan's chapel, past the memorial, into St Katherine's chapel and out through the west door – towards the café, visitor's centre and St Martins House. (see image)

Interpretation

Visitors should be helped to interpret both the building and its relationship to the story of Richard and his burial. As visitors turn right from the south door there is space for material which can describe the nature of a cathedral and something of the Christian story as the context for Richard's burial. After viewing the grave stone, there could be an opportunity for prayer, and for a more reflective understanding of Richard's faith exemplified in images from his Book of Hours.

Light

While the cathedral does not anticipate being able to carry out extensive changes to the lighting of the building, some improvements to the lighting in the chancel and sanctuary will help to create a sense of awe and wonder and to highlight areas of interest.

Aim

St Martins House, Cathedral Gardens and the Cathedral share three aims: attentiveness to God, generous hospitality and transformed relationships. The project to create an honoured place for Richard III should reflect those aims.

Aspirations

- Visitors should feel welcome and comfortable in the cathedral – finding it easy to navigate their way round the key features.
- The building should retain its flexibility as a place in which the daily round of prayer is complemented by tourism, teaching, entertainment and pastoral encounter.
- This should create a place of dignified simplicity where people can pay their respects to Richard III, learn more about the history of his time and contemplate the meanings of his life and death.
- Richard III should be recognised as a significant figure in English history with a complex story which includes both laudable and problematic elements.
- Alterations made to accommodate the grave of Richard III and provide accommodation for additional numbers of tourists should be sympathetic towards and, if possible, anticipate the aspirations of wider reordering of the building.

Ethos

Leicester Cathedral is best understood as a former guild/parish church which has accumulated evidence of its importance for the citizens of Leicester as they have lived out their stories through hundreds of years of history. While the aspirations of the anticipated reordering project include removing some of the features which have been added over the years – particularly associated with the attempt to impose a gothic cathedral topography on a parish church reality – the underlying aesthetic will remain one of subtly varied texture and colour, reflecting the variety of visual styles and cultures in the city.

Elements required by this intervention will need to work together to reflect a consistent approach and visual ethos, which might include:

- A colour palette which reflects materials in the cathedral (the warm end of the spectrum works well, whereas cooler colours often seem hard and flat).
- Historical reference without pastiche (use of organic imagery from the plasterwork on the north porch, Richard III's white rose, medieval use of metal and enamel)

Objectives / Meeting Statement of Need

Place

Demonstrate the rationale and practicalities of locating the grave of Richard III in Leicester, St Martin's Cathedral.

Demonstrate the locations that have been considered and the pros and cons of each.

Demonstrate how the chosen placement of the grave sits within the cathedral's aspirations for re-ordering.

Marker

Consider all the options for a grave stone, tomb or marker including commissioning a new ledger stone or other appropriate memorial. To consider the materials to be used, with reference to historical and geographical links with Richard.

Consider whether the existing ledger stone could be retained or re-used, and examine the practicalities of carving it in situ or removing it from the site.

Consider the wording and design of any inscription.

If the stone is retained - consider the design and location of any supplementary stone

Consider the need for vertical elements in the design



*The tomb of the unknown warrior at Westminster, with its surrounding poppies.
Candlesticks are used to delineate the place on some occasions*

Space

Consider the options for removing the Canon's stalls, either

- a) one row and moving the book stand back; or
- b) both rows.

Consider and recommend appropriate floor treatments.

If option b) to consider the removal of some panelling and suitable treatment of existing radiators

Movement

Consider the circulation route for visitors to the Richard III grave and other visitors and pilgrims

Contribute to brief and commissioning of appropriate signage – both within the cathedral and outside

Consider vistas within the cathedral on the desired route and make proposals for any changes (e.g. relocation of icon and candlestands in St Dunstan's)

Demonstrate how the route fits the cathedral's re-ordering aspirations

Sight Lines

Consider the visibility of the grave site for visitors

and note its impact on liturgy, especially when this is focussed at the high altar

Interpretation

Contribute to brief for, and commissioning of, interpretation boards or audio visual materials (e.g. QR codes linked to smart phones, other options)



The chancel showing one row of canons' stalls removed (photoshop)

Light

Consider the options for lighting the monument and the space around it.
Create lighting brief for this area: sub-contract as necessary.

Other

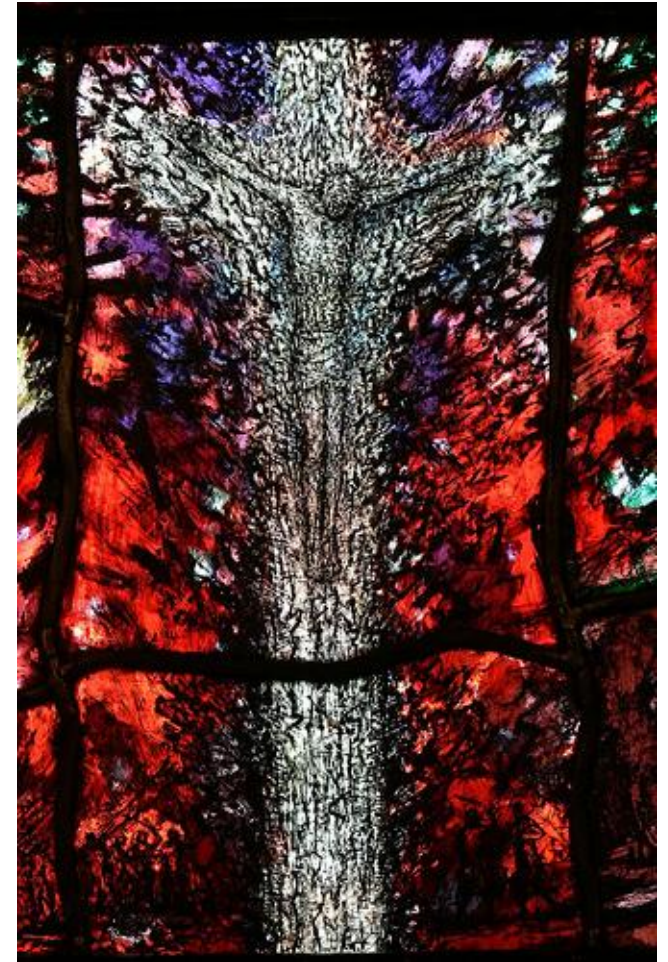
It will be necessary to describe the impact of proposed changes on the surrounding areas, in particular the sanctuary, and make recommendations for improvements in the interim which demonstrate how the scheme will move towards the aspirations of the final reordering.

If finance and time constraints allow, consideration may be given to progressing some elements of the reordering. These are likely to be the translation of the sanctuary into a Chapel of the Holy Sacrament and the provision of additional chapter furniture.

The burial is likely to create opportunities for other artefacts interpreting Richard's life and themes for reflection. These might include textiles, furnishings and stained glass (there are windows without stained glass both in St Katherine's chapel and the north transept). The architects appointed should be prepared to respond flexibly and rapidly to proposals for such commissions and to incorporate them into any design scheme.

The Richard III society has commissioned banners bearing Richard's arms. Some way of using or displaying these within the space, or elsewhere in the cathedral, or using them on liturgical occasions will be necessary.

This scheme will be considered by Chapter, FAC and CFCE alongside proposals for the liturgy or liturgies associated with the translation, possible lying-in-state, burial and commemoration of Richard III, likely to take place early in 2014. The scheme will be realised in conjunction with phased works on the Cathedral Gardens.



Stained glass by Tom Denny, Hereford Cathedral

Ethos, aesthetics and mood

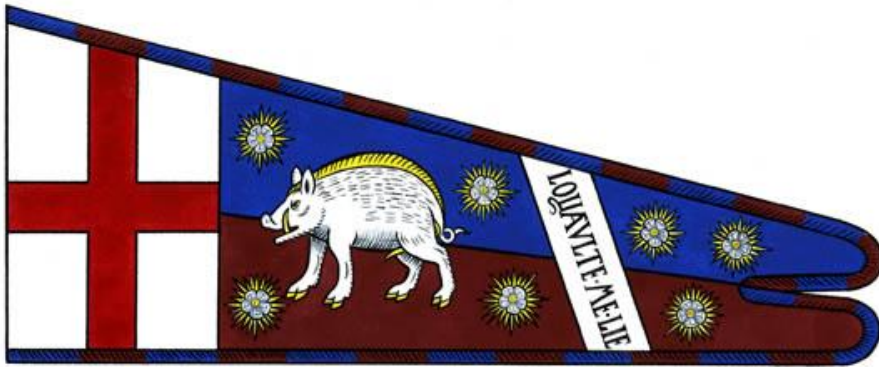


While the chancel of the cathedral is simple in design and modest in scale; walls and chapels contain more decorative elements, including gilding, carving and colour.



Images associated with Richard III

Richard III's standard features his symbol, the white boar, and his motto 'Loyaulte me lie' (loyalty binds me). Badges bearing the boar motif were found on the battlefield at Bosworth.



The earliest portrait of Richard dates from 1520 and is believed to be a copy of a lost original



The association of the white rose with York is primarily a Victorian one. However, the rose motif is also associated with Leicester and appears in the pargetting on the north porch of the cathedral.





Richard III Society Proposal

The Richard III Society have proposed these designs for a tomb in York stone, which incorporates many of the symbols associated with Richard, together with his motto “Loyaulte Me Lie”

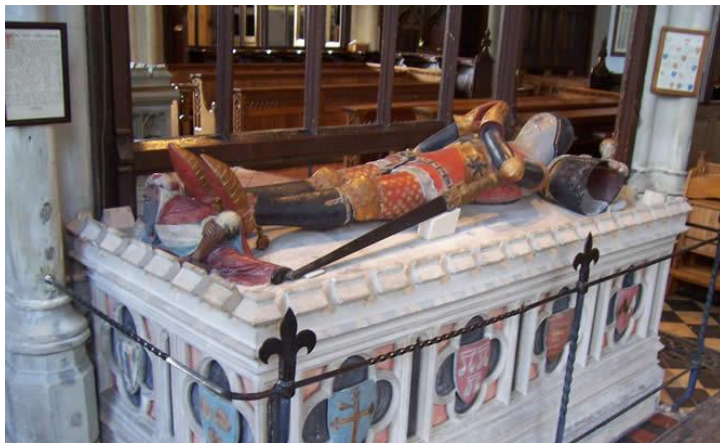
It offers a number of features which will require further interrogation, such as the use of badges and inlay, the character of the materials, and way in which it sits in its context.

The Richard III Society has expressed concern about the way in which a ledger stone or “slab” may be interpreted by their members.





(above) Restored shrine of St Thomas of Hereford



The tomb of Reginald, Lord Cobham of Sterborough d. 1361

Avoiding pastiche

Cathedral Chapter wish to create a place of simple dignity for Richard that sits within a wider scheme enabling visitors to appreciate the place of the cathedral in the life of the diocese, and the character of Christian belief, life and worship.

They will be reluctant to site a large memorial in the cathedral which would assume disproportionate significance in a modest building and cannot easily be located in any position in which it would not restrict the capacity of the building on major occasions.

While the remains of an English King are of historical significance – and experience from the Royal visit for the Diamond Jubilee demonstrated how people are attracted to the mystery of royalty – it should not be forgotten that Richard demonstrated both the honourable and dishonourable characteristics of human beings. Opportunities for prayer and reflection should focus on themes of sin and redemption, justice and peace, as reflected in our history and our present.

Appendix I: Re-ordering Leicester Cathedral – a brief summary

Context:

Leicester St Martins is a small cathedral which was formerly a parish church. Alterations were made prior to 1927 when it became a cathedral, but these reflect the understanding of their historical period and some now make it difficult for the building to be effective for the many and varied activities taking place today. In particular, the different floor levels both in the building and around the doorways make accessibility difficult; and the pillars and ornamental screens create barriers to visibility and participation. A cathedral should reflect the life of the worshipping community who gather in it and the life of the wider community around it, both as a place of worship and a place of outreach, evangelism and service. The space created will be filled with life: welcoming people, sharing stories, offering healing, reconciliation and prayer.

Aim:

By making changes to the building in the future, the cathedral chapter want to create a simplified space that is welcoming and flexible; creating an atmosphere of sanctuary which provides a setting for encounter, worship and learning. The primary function of the building is to be a place of worship and the seat of the bishop, but in future it must also provide a place of honour for the remains of Richard III and welcome the visitors who come to encounter his story in the context of the Christian story.

Objectives:

By levelling the floors and removing some wooden screens and other furniture – such as the canons' stalls - which no longer serve the purpose of the cathedral, it is hoped to create a more open and flexible space. Improved lighting will create an atmosphere of peace and prayerfulness. Upgrading the sound system will improve worship and make events of all kinds accessible to more people.

Cathedral Chapter anticipate moving the altar to sit under the main crossing so that the community can gather around it and more people can participate in worship. The font will be moved to the south transept to make a connection between the water inside the church and flowing into cathedral gardens. A new chapel will be created in the east end of the cathedral to make a space for prayer and pastoral conversation. New moveable furniture will house the bishop and canons.

Other possible changes include removing the choir gallery to bring more light into the west end of the cathedral; creating a new door through the wall in the south transept to give access to the back stage areas and replacing the south door with a glass door.

Appendix 2: The existing ledger stone



This large slate ledger stone, currently sited in the Chancel of the Cathedral was carved by David Kindersley *in situ* in the cathedral during the late 1970's and dedicated at a service on 22nd August 1982.

David Kindersley (1915-1995) was an apprentice to Eric Gill and a much respected letter cutter, whose legacy continues through the work of the Cardozo Kindersley workshop in Cambridge.

This stone was donated by the Richard III Society and, if not retained, its relocation must be considered within the whole scheme.

Acknowledgements

Please note that the photographs used are for illustrative purposes only, and while it has not been possible to source each one we are indebted to the photographers and the buildings in which they were taken, where copyright has been identified it is shown below.

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William the Conqueror © Celeste Damiani

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Gold Boar Badge © British Museum/PA Wire

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Tomb designs © Looking for Richard Project 2013