



THE ASSOCIATION OF THE FRIENDS
OF ROCHESTER CATHEDRAL

Annual Report 2020

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Edited by *David Carder*

Cover photos.

Front: The Resurrection window by Hardman c.1897. *John Bailey*.

Back: The Choir and The Museum of the Moon. *Colin Tolhurst*.

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Chairman's Report

Michael Bailey



As I write on behalf of your Council, I hope I find you all safe and well.

I have reflected on the manifestation of the Covid-19 pandemic and the impact which this has had on the social, financial and cultural aspects of lives not just within our own communities and this country but also globally.

With a degree of confidence and hope we can look forward to the re-emergence of our normal lives - whatever that may bring ! The impact has seen the closure of the Cathedral for visits and events for a considerable time, including severe restrictions on our daily worship. This has had an undoubted effect on our Cathedral community: many of the staff have been furloughed and those who have been able to continue have been deeply committed to keeping the Cathedral on as even a keel as possible. It is also commendable that our Chapter has been as resourceful as ever, including the on-line streaming of services in addition to their continued pastoral care and responding to the ever-changing Government requirements. As we re-open to visitors, albeit in a Covid-secure environment, it is heart-warming to feel that we have attracted people from afar who have discovered the Cathedral and will hopefully feel moved to become regular attendees when circumstances permit. Whatever the future may hold, we as a Christian family should provide comfort and support to others and remember each other in our prayers and thoughts. I have heard it said by a Friend: 'We have become more passionate, more caring, more appreciative of the NHS and, indeed, more aware of our planet'. I entirely subscribe to this view. It is friendship, companionship and consideration for others which is an important part of the Christian ethos and which underlines the real meaning of the Friends.

Your Council has continued to work effectively in the background notwithstanding that all our social and fund-raising events have ceased. You will appreciate that we shall have much to undertake in the future to re-generate this very important role in order to continue the outstanding work which the Friends afford to the Chapter. As for so many charitable organisations, this period has meant a substantial loss of revenue which in turn will have a serious financial impact on the Chapter's financial resources.

It was indeed fortunate that your Council, supported at the 2019 Annual General Meeting (AGM), agreed the substantial grant of £500,000 to Chapter for upgrading the Cathedral's lighting and sound-system, for which preparatory work has now commenced.

It has been a great sadness to us all in not being able to meet for social occasions, enjoying each other's company and friendship and encouraging new members to join. We are now planning various events for 2021 and 2022 and we look forward to your continued support for these.

The cancellation of the 2020 AGM, due to Covid-19 restrictions, caused difficulties in

complying with our obligation to submit our Annual Report and Accounts to the Charity Commission. Therefore your Council, with the full support of our President, agreed to adopt the Annual Report and Accounts without a formal vote and that the Honorary Treasurer and the Officers and Members of Council would continue in office until the 2021 AGM. Members will be asked to ratify this decision at the 2021 AGM which is planned for Saturday, 18 September.

2021 has seen some changes in Council membership. Our Visitor, the Rt Rev James Langstaff, retired from the Diocese in July. We record our thanks and appreciation to him for his support and encouragement over the past ten years and wish him and his wife Bridget much happiness and good health in the future.

Our President has appointed the Rev Canon Dr Gordon Giles as our new Vice-President following on the fine contribution made by his predecessor, Rev Canon Matthew Rushton, for which we record our sincere thanks. We warmly welcome Canon Gordon and his wife Jessica and family and look forward to working with him.

Anne Evans resigned as the Bromley Archdeacons Representative and we thank her for her outstanding contribution made to the Friends and for the contacts she provided in the north-west of the Diocese. I am pleased to confirm that Canon Alan Vousden has been re-appointed as the Archdeacons Representative for Tonbridge.

Heather Sinclair has now concluded her term on the Council and will be standing down at the 2021 AGM. Heather was Chair of the Events Committee which was responsible for organising many Friends' events. We convey our sincere thanks and appreciation to Heather for her outstanding contribution. It was always a joy to meet at her lovely home and enjoy the friendship and super coffee provided and we shall, of course, continue to enjoy Heather's company.

Our Treasurer, Peter Smith, has made an outstanding contribution in dealing with our financial affairs and we record our gratitude and appreciation for all that he has undertaken on our behalf.

I record our sincere thanks to our Editor, David Carder, for the production of yet another fine and erudite Annual Report and to all those who have contributed to it. I also extend to my fellow Council members my full appreciation for their loyalty and support and for their contributions to the life and work of the Friends throughout this very difficult period. It has been a great pleasure working with such a happy and dedicated team.

One major change will be the position of Office Administrator. Christine Tucker retired in June 2021 after completing 21 loyal and devoted years of service. Christine has been an outstanding ambassador for the Friends in every respect and her professionalism in dealing with our administrative affairs, coupled with her empathy in all her dealings with our members, has truly demonstrated the real meaning of being a Friend. I have treasured her wise counsel, support, encouragement and friendship, which all my predecessors have also received. I also

offer our thanks to Christine's husband, Andrew, for his great support, particularly during this pandemic. Thank you so very much Christine and Andrew and we know that we shall continue to enjoy your company in the future.

Your Council has now appointed Mrs Patricia (Tricia) Anne Cliffe as our new Office Administrator from 14 June 2021. We warmly welcome Tricia and very much look forward to working with her. She will, of course, be at our AGM in September.

It has always been a joy to work in harmony with our President and Vice-President and we greatly appreciate their and the Chapter's support and encouragement as we all work together for the benefit of our lovely Cathedral, which continues to stand as a symbol of our Christian Faith to the Glory of God.



A Message from the President

Dean Dr Philip Hesketh

The most quoted Charles Dickens novel this year has surely been the opening lines from *A Tale of Two Cities*: 'It was the best of times, it was the worst of times'. In some ways these words have encapsulated much of the experiences of people during lockdown. It has been a time of aching loss and profound sadness, of disorientation and disruption. Yet, it has also been a time when we have seen the best in people, what is decent, kind, generous and selfless.

History narrates the constant triumph of the human spirit in the face of adversity. On numerous occasions across the centuries, Rochester Cathedral has witnessed war, disaster, disease, closed doors, occasional barricades and scarcity of financial resources. Nevertheless, hope prevails and triumph is writ large in the story of perseverance and accomplishment. Indeed, hope seems embedded in the very stones of the Cathedral itself.

It has been a devastating year for all cathedrals, not just for Rochester. Despite this there have been moments of inspiration, compassion and even laughter as we have worked together as a greatly reduced team. I am deeply indebted to the Cathedral staff who have shown immense resilience and great strength of character; to those who have worked from home and covered staff on furlough or absent due to ill health; to those who have balanced multiple

expectations; and to those who have been thrust into learning new skills and discovered untapped resources within themselves.

I am immensely grateful also to the Friends of Rochester Cathedral who have continued to support the Cathedral financially and offered words of encouragement. Despite the drastic reduction in Cathedral income, we have been able to proceed on the Cathedral Lighting Project. Certainly, the importance of lighting the Cathedral Spire proved to be serendipitous. During the bleak months of lockdown, the illuminated Spire has been a sign of reassurance and hope prominent on the Medway skyline.

However, as we anticipate a world with an effective vaccine, it would be easy to think that we shall immediately bounce back to some normal life. That would be completely unrealistic and fail to recognise the long-term fatigue many people are experiencing coming out of the present crisis. We need to plan carefully for the gradual re-opening of the Cathedral and have confidence that the Cathedral will eventually come through this difficult period just as we have in the past.

Written in 1859 *A Tale of Two Cities* asserts Dickens' belief in the possibility of transformation and resurrection, both on a personal and societal level. Not only does Sydney Carton's death secure a new life for Lucie Manette and Charles Darnay, but Carton finds meaning and purpose in his own actions and death. Carton goes to Madam Guillotine in the expectation of a greater rest 'in a better land' and imagines his actions will motivate others going forward to create a better world.

At the heart of the Cathedral's mission is confidence in a God of love who has demonstrated that love in Jesus; that goodness will finally triumph over evil and new life is to be found in death - 'that all things work together for good to those who love in God' (Romans 8v28).

Dickens, although not an orthodox Christian believer, was deeply influenced by the life of Christ and the hope of resurrection: in many respects his own life had been a triumph over adversity. It is pertinent that some of the last words he wrote, before his unexpected death in June 1870, were of Rochester Cathedral and the hope of resurrection life:

'A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautiful, with a lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields - or, rather, from the one great garden of the whole cultivated island in its yielding time - penetrate into the Cathedral, subdue its earthy odour, and preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm; and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings'. (The Mystery of Edwin Drood, chapter 23).

Reading these words today as we emerge from a winter of despair is uplifting, knowing that once again the cold stones of the Cathedral will warm to the sound of human voices and speak of new life. In all this, it is the Spirit of God whose 'fluttering' wings hover over the gathered people of God restoring, rebuilding and recreating in this Springtide of new hope. On We Go - Alleluia !

Obituaries

Major-General George "Gus" Sinclair CB CBE DL

Gus Sinclair died on 17 May 2020 aged 91.

Born in Warwickshire, he trained at Sandhurst from 1945-48 and then joined the Royal Engineers. He served in the British Army of the Rhine (BAOR), Korea, Christmas Island and Cyprus and from 1976-7 was Commandant of the Royal School of Military Engineering in Chatham. In 1980 he was appointed Engineer in Chief (Army) and played an important role in the reconstruction of the Falkland Islands after the 1982 war, for which was appointed a Companion of the Order of the Bath (CB). After leaving the Army in 1983 he joined Tarmac Group and worked on the Channel Tunnel. In retirement he lived at St Boswells in the Scottish Borders where he enjoyed walking and bird-watching.

As a Friends' Council Member he was instrumental in the transfer of investments into a Managed Fund in 1993/94 and during his Chairmanship, from 1988 to 1991, the Friends made substantial grants towards the Cathedral's lavatory block and central heating system.

Ian Stewart Dip Arch Dip Cons (AA) FSA RIBA

Ian Stewart died in Feb 2021 aged 73.

He was Surveyor of the Fabric of Rochester Cathedral from 2000, following the sudden death of Martin Caroe in November 1999, until his retirement in 2015 but had worked at the Cathedral since the 1970s as assistant to the then Surveyor Emil Godfrey. He developed an encyclopaedic knowledge of the building and wrote several articles for the Friends' Annual Report. His final project was *Hidden Treasures; Fresh Expressions*, the magnificent restoration of the Cathedral's Undercroft and Library, finally completed in 2017.

A partner of conservation architects Carden & Godfrey, he also worked for the Churches Conservation Trust and, for 43 years, at Beverley Minster.

Graham Keevill, Cathedral Archaeologist, writes: I was shocked and deeply saddened to learn of Ian's death. We were close colleagues at the Cathedral for many years but more than that we were good friends. Ian was invariably good company and I will miss him greatly.

The Rev Canon Dr John Armson

John Armson died on 12 April 2020 aged 80 at Old Dalby, Leicestershire, his county of birth. Ordained in 1967 he served at Notting Hill and Cambridge before moving to Edinburgh in 1982 as Principal of Edinburgh Theological College and a Canon of St Mary's Cathedral.

In 1989 he was installed as a Residentiary Canon, the Canon Precentor, at Rochester Cathedral. He was the first resident of the new Canon's house, created out of the old Deanery stables, which he christened *Easter Garth* and he soon turned its garden into a delight for entertaining. He took great interest in the Chapter Library where, with willing helpers, he cleaned, restored and re-organised almost the whole stock. He was instrumental in forming the Cathedral Embroiderers group in 1999 and edited the 1998/9 Friends' Annual Report.

In 2001 he left Rochester to join the ecumenical Hengrave Community in Suffolk before moving to Herefordshire and finally back to Leicestershire.

With acknowledgements to *The Church Times*.

Membership

Christine Tucker

Our total membership as at 31 December 2020 was 902 composed as follows:

387 Life Members	14 Schools and Colleges
370 Ordinary Members	1 Company
2 Families	15 Associations
102 PCCs	11 Associate Members

During the financial year (1 January - 31 December 2020) we have welcomed 13 new Members, one Life and 12 Ordinary. Four Members have either resigned or, despite our best efforts to trace them, have not renewed their membership.

New Members

Mrs J Buck	Rev S Diggory	Mrs L Michaelides
Mr S Buck	Mr G Ettridge	Ms C Walker
Mr J Chambers	Mrs L Ettridge	Mr C Whiteley
Mrs V Cojucar	Mrs A Evans	
Mr R Diggory	Mrs M Lane	

Annual Subscriptions

Many Members pay their annual subscription by bank standing order which avoids their having to post a cheque each year; moreover the Friends save the cost of sending reminder letters. If you would like to change to this payment method please contact the Friends' office and we shall be pleased to send you the relevant form.

In addition, we would ask Members who pay by standing order to check their bank statements to confirm that their subscription matches the appropriate annual rate below.

Individual £20	Corporate £50	Joint £30
Schools and PCCs £20	Family £40	

Obituary

It is with sadness that we have been informed during the year of the deaths of 18 Members.

Rev W Aitken	Mr E Darwin	Mrs K McCree
Rev Canon Dr John Armson	Mr M Echlin	Maj Gen G Sinclair CB CBE
Mr R Bassett	Mrs S Harwood	Mrs M Stapleton
Dr D Clark	Mr C Hoad	Mrs D Till
Mr A Champion de Crespigny	Mrs R Jennings	Mrs A Whiteley
Mrs B Copleston	Mrs P Jones	Dr M Young

The Friends have a Book of Memory in the Cathedral which records the deaths of its Members, including a short tribute. If you would like further details please contact the Friends' office.

Surveyor of the Fabric

John Bailey

The last twelve months have been challenging for the Cathedral, but there has also been the opportunity to undertake some essential conservation and structural repairs while the Cathedral has been closed for both worship and to the public. This has been possible thanks to a series of generous donations and the continuing support of the Friends.

The most substantial project during the last year was the long-hoped-for repairs to the vaults within the eastern half of the Cathedral. These date from the rebuilding following the fire of 1179 and are likely to have been completed by 1200. Constructed of carefully cut chalk blocks of up to eight inches in thickness, they are supported by interlocking ribs of Kentish ragstone which spring from the clerestory walls. For many years there was a net strung across the Quire to catch plaster and other debris falling from the vault and there was real concern that there was structural movement in the vaults which was getting progressively worse.

Detailed investigations showed that the vaults had spread and squashed over the past 800 years by as much as eight inches, though they were stable with no obvious continuing movement in the clerestory walls, and also revealed why we had various cracks. The smaller cracks, usually parallel to the walls and known as Sabouret cracks (1), were of no consequence and not an issue. The larger crack above the netting, however, was more significant. It turned out to be a joint between two phases of the vault's construction in the 12th century and the differential movement of these two phases had caused the joint to open and material to fall (Fig.1). The second substantial crack existed at the junction of the South-East Transept and the Eastern Crossing and there was concern that this was rapidly worsening. Investigations showed this was a joint between vaults constructed around 1200 and elements of the vaults rebuilt in brick in the 1820s by the architect Lewis Nockalls Cottingham, but because the brick vaults had not been built into the earlier construction the two elements moved against each causing the joint to widen.



Figure 1



Figure 2

The solutions turned out to be very simple. The Sabouret cracks just needed to be carefully grouted to prevent further minor movement. The two larger cracks needed to be carefully flushed out of loose material, packed with lime mortar and then grouted to fill the voids and provide continuity across the various vault elements. However, access was difficult because of the exceptional stalls and other fittings in the Quire and the fragile nature of the floors which could not support conventional scaffolding. The solution was to suspend the access scaffolding in the Quire from the clerestory, above the carefully protected stalls, to avoid any loading of the floors (Fig.2).



Figure 3

Alltask Scaffolding fully designed the scaffolding before works commenced on site so that we could be sure this imaginative solution would work. The working platforms created at high level allowed the conservators and masons to work on the vaults from both below and above without interruption (Fig.3). While the works were being undertaken, the opportunity was taken to examine the vaults and high-level masonry fully. This revealed a significant amount of medieval decoration still surviving on the vault ribs and in particular the vault bosses which has enabled the likely original decoration scheme to be reconstructed. Now that the scaffolding has been removed and the netting disposed of, the vaults can be seen for the first time in many years although unfortunately there were insufficient funds to allow re-decoration.

The second significant conservation project was essential conservation works to the Nave North Clerestory and the north wall of the Nave North Aisle. These elements were highlighted as in need of significant conservation and repair in the most recent inspection of the Cathedral. The issues included clerestory windows which were falling out, significant weathering and decay of the Caen stone masonry which makes up much of the clerestory, failure of cement repairs from the 20th century and failing pointing (Fig.4). There was a real concern that windows could be lost and masonry could fall from a high level.

In the late summer of 2020 scaffolding was erected to the Nave North Clerestory and North Aisle partly balanced off the North Aisle roof parapet, leaving the roof untouched below. Once the scaffolding was in place, we were able to confirm the conservation and repairs against our original assessments and re-assess the importance of the clerestory masonry. It had been thought that the whole clerestory was rebuilt in the late 15th century, but a careful assessment has now shown that much of this masonry at high level dates from the 12th century with clear evidence of at least one Romanesque clerestory opening; thus the construction phasing of the Cathedral will have to be re-written.

The conservation works included the careful lime watering, lime shelter coating and lime pointing of the masonry generally, with minimal replacement. Many previous cement-based repairs and earlier inappropriate coatings were removed and we also developed techniques to grout and pin 19th century marble columns in the North-West Transept which will be essential for future phases of repair works. We also removed and rebuilt over half the glass in the clerestory windows, revealing, unexpectedly, that many of the quarries (2) had inscribed graffiti. These have been recorded.

The final conservation project concentrated on the first phase of stained-glass conservation, targeted on the South-East Transept and Quire South Aisle where some of the windows were at risk of falling out (front cover photo). These 19th century windows were buckling from thermal movement and there was significant fracturing of the glass. The windows were removed, conserved, rebuilt and reinstated. During the works in the Quire South Aisle we had the opportunity to view the timberwork of the aisle roof against the south wall. What from ground level looked like timberwork is in fact plasterwork installed in the 1820s, another important discovery which widens our knowledge of the Cathedral's constructional history.



Finally, I am delighted to give an update on the new lighting installation. At the time of writing (May 2021) the fully developed design has been completed and approved by the Cathedral Chapter and the Cathedral's Fabric Advisory Committee. We are awaiting approval from the Cathedral Fabric Commission for England and we hope to see the installation of the new lighting later in 2021.

Notes and References

1. Named after Victor Sabouret (1851-1938), a French engineer who made an important analysis of vaults in 1928.
See Jacques Heyman: Chronic defects in masonry vaults: Sabouret's cracks *Momentum* Vol. 26, 2, 1983, p.131-140 published by ICOMOS (International Council on Monuments and Sites), available at https://www.icomos.org/monumentum/vol26-2/vol26-2_5.pdf.
2. Pieces of glass held together by comes - H-section bars of lead - to form the window.

Research Guild

Jacob Scott, Operations and Exhibitions Assistant

It has been an extraordinary year on so many fronts, not least in the world of heritage. 'Heritage' is something of a post-modern coining, in an operational sense defined as the heritage industry, from institutions and curated collections to open days and interpretation panels. Much of this industry has developed in the years since the end of the Second World War and in many parts of the world is now a major part of the economy, of the curriculum and of social and political consciousness. In the broadest academic sense, heritage is the re-interpretation which occurs generation-by-generation of the written and material records for our purposes in the present. Within this context, the movements of the last few years addressing long-standing inequalities in our societies, as well as the growing challenges which so many face in many walks of life, demand that our Cathedral and collections serve to their full potential in research, education and in addressing social issues today.

Two fronts in the world of heritage were most drawn to our attentions due to events of the last 18 months. Firstly, the Covid-19 pandemic ground much of the world's industry to a halt and left museums, libraries, castles, churches and cathedrals with the challenges of continuity by remote access. Many have risen to the challenge, not least of which are our Canon Precentor, our Liturgy and Music Department, and our Education Officer Helen Bradshaw in the excellent education and family activities now available on the Cathedral website. The Research Guild's answer to the challenges of long periods of lockdown has been the *Virtual Cathedral*, available on the Cathedral website (1). This growing database of 3D models and interpretation content provides virtual access to the Cathedral collections in an innovative and immersive manner. Although they will always be far short of the real thing, these models serve as valuable tools



Figure 1: Reconstruction of the medieval painted decoration on the eastern boss over the Quire.



Figure 2: Reconstruction of the medieval painted decoration of the easternmost Nave North Arcade spandrels.

in our online interpretation program and as a conservation record of sculpture and artefacts which are at further risk of weathering or decay. Now available worldwide, the models of the Virtual Cathedral also provide up-close and personal views of high-level sculpture and features which are otherwise difficult to see or access (Fig.1, Fig.2). The continuing production of the Virtual Cathedral is serialised in the Virtual Cathedral Project (1).

The second front - or movement - in the heritage industry over the last year came in the wake of the Black Lives Matter protests and the resulting reassessment of tangible memorialisation of persons or events connected with the slave trade. Although emotions inevitably run high on such significant aspects of our shared heritage, the calls for greater consideration and representation within the heritage industry are, in the eyes of many experts in the field, long overdue. For many years archaeologists and historians have argued for a more open, nuanced and critical approach to both research and public interpretation which appreciates the complexities and myriad narratives and counter-narratives of the past. To these ends the Church Buildings Council and the Cathedrals Fabric Commission for England have produced a new guidance document *Contested Heritage in Cathedrals and Churches* (2). 'Contested Heritage' here may be something of a misnomer, as almost every venture over the last year has provided fresh interpretation, the discovery of previously overlooked source material and the production of valuable new resources. Far from a time of castigation in the field, the new opportunities opening in these areas are enriching our studies and our heritage in directions which we would not have imagined.

Within this evolving landscape the Research Guild has found new purpose in providing virtual

access to the Cathedral collections and producing accessible online content for the Cathedral website, addressing aspects of our heritage which to date may have been under-investigated or under-represented in academic or public interpretation. As this drive has entailed publishing a raft of content on the Cathedral website, I shall leave you by drawing your attentions to several elements recently made available (3). For the purpose of accessibility and of posterity, these pages are being printed and made available in hardcopy on request to volunteers and visitors at both welcome desks and in the Chapter Library archive.

If you have expertise or spare time and would like to aid or expand the activities of the Research Guild in any area, please do get in touch at: jacob.scott@rochestercathedral.org. And don't forget the *Virtual Cathedral* and *Virtual Cathedral Project* series !

Notes and References

1. <https://www.rochestercathedral.org/virtual-cathedral-project>.
2. Available at <https://www.churchofengland.org/resources/churchcare/advice-and-guidance-church-buildings/contested-heritage>.
3. These include the following web pages, all preceded by <https://www.rochestercathedral.org/>, eg <https://www.rochestercathedral.org/history>.

/history An index of major sources and events in the Cathedral's written record, now placed in context with significant events in Rochester and Kent. Links are provided to free online resources where available.

/collections The new front-end to the Cathedral Inventory, dating back to the work of Dr John Physick and Carolyn Foreman in the early 1990s and now featuring over 10,000 items.

/heritage Discussing the topic of Contested Heritage and drawing together posts from the *Leafing through the Library* and the *Virtual Cathedral Project* series addressing previously under-represented persons or events in the Cathedral heritage.

/library The *Leafing through the Library* series features some of the finest and most intriguing items in the Chapter Library and the Cathedral archives. See the new Manuscript Facsimile Project post on Sarah Taylor's efforts to digitise the handful of medieval volumes surviving within the Chapter Library collection.

/textus The *Textus Roffensis*, dated c.1123, was named 'best hidden treasure' by the British Library in 2007. A facsimile, digitised by the University of Manchester, can be viewed on the linked page *Textus and Hidden Treasures, Fresh Expressions*.

/custumale The *Custumale Roffense* (Customs Book of Rochester) of c.1275 features vivid details of life at the Priory of St Andrew, the running of the Cathedral in the 13th century and the economics of the historic city and medieval diocese of Rochester.

/research The new homepage of the Research Guild featuring project updates and links to archive reports and new content.

Cathedral Archaeologist

Graham Keevill

Introduction

It seems inevitable that I should start my report for 2020 with a brief reference to Coronavirus. The pandemic has, of course, wreaked havoc in so many areas of society, and our cathedrals have been as badly affected as anyone or any organisation in the country. At Rochester the Dean and Chapter have done an amazing job to maintain the core role of worship and mission, not least through remote services while also fund-raising to make up as much as possible of the dramatically reduced income caused by lockdowns and international travel restrictions. In the circumstances it is remarkable that several substantial conservation projects were still able to proceed, notably on the Quire vaults, the west front of the Chapter House and the north side of the Nave. I have been involved in all these, recording the fabric before and during the work with the ever-industrious, energetic and talented Jacob Scott who has for many years been an immense help to me as Cathedral Archaeologist.

Sadly (for me, anyway) the pandemic put paid to any thought of excavations at the Cathedral during 2020 but I can report on my work over the last year at College Green, one of the most important historic buildings in the precinct, now in private ownership (Fig.1) (1).



Figure 1: The front (north) elevation of College Green.

College Green

I first visited this remarkable house in 2004 while working on the Conservation Plan for the Cathedral a couple of years before I succeeded Tim Tatton-Brown as Cathedral Archaeologist. At that time it was still Chapter property but in 2011, in preparation for its being offered for sale, I visited the property again to make a detailed photographic record - it was unoccupied at the time and its empty state was perfect for photography. That record proved very handy a decade later.

The property was sold in 2013 and in 2016 the owners wanted to update and improve the accommodation. The house is grade II* listed jointly with Southgate next door to the west and they are described as *'Two houses, formerly the hall range of the palace of the medieval bishops of Rochester. Late medieval, re-ordered in the C18 and C19'* (2). The proposed alterations were designed to be low-impact, avoiding any significant historic fabric loss but removing modern features and adding some new ones to improve the performance of the building. I was asked to help with this process from the start, advising the owners on what would, and would not, be acceptable. This included writing a Heritage Statement as part of the application to Medway Council for planning and listed-building consent (3). My records from 2011 came in very handy when preparing this document but I still needed to carry out a thorough analysis of the building as part of my research. This work suggested that the house had plenty of secrets hidden behind and under later surfaces and floors. The opening-up, which would happen when building-work started, would seem to be a perfect opportunity to see and record this evidence of change. Thus I was on hand when work started in summer 2020 and I have made many subsequent visits to record the building's fabric as well as buried archaeology in the small courtyard to the rear (south) of the house, its front garden and under its basement floors. The results tell quite a story!

College Green before the Norman Conquest

As the listing states, Southgate and College Green originated as central components of the medieval Bishop's Palace but their story goes back much further than that. The buildings are on or just outside the line of the Roman city wall, which still exists within the Precincts as the back (north) wall of Garth House and in King's Orchard/the Old Deanery Garden (4). The wall had also been found below ground during 1976-77



Figure 2: Roman city wall in the western pit.

when trial pits were excavated in the front garden of Prior's Gate House (now the Deanery) (1). Thus its line in front of College Green was known in general terms but the house had not previously been the subject of archaeological investigation. That changed towards the end of

2020 when two small-test pits had to be dug in front of the two basement windows so that they could be adapted for new uses of the basement.

The western pit was very small but even so the core of the Roman wall was found a little under 0.5 m below ground. The sill of the basement window/coal-chute seemed to rest on the Roman masonry (Fig.2), so is the basement wall Roman as well ? We would soon find out



Figure 3: Roman city wall in the eastern pit.

for sure but meanwhile the eastern pit was larger and successfully revealed the full width of the wall (Fig.3) - its north face was 2.4 m out from the front elevation of the house. Unfortunately the excavations only needed to be shallow so there was no opportunity here to test how far down the wall went or where the Roman ground level was. The 1986-7 excavations, however, suggest that the foundation level of the wall is about 2.2 m below ground.

The project has also proved that the north wall of College Green's basement is in fact the Roman city wall. This was somewhat fortuitous, if the events can be described like that. A long section of the inner wall face, which had clearly been re-faced during the 19th century with hard cement mortar, fell away during the refurbishment. I could immediately see that this had revealed the original Roman masonry behind the modern facing (Fig.4). The wall, including its core, had been built in regular, carefully-laid horizontal beds with clear layers of lime mortar between them. The colour and texture of the mortar was very distinctive, marking it out as Roman work. Remarkably, even some of the facing stones could now be identified as Roman as well. Having the Roman city wall on view in your basement is quite an impressive feature !



Figure 4: Roman wall revealed by fallen facing masonry.

It is interesting to note that the basement floor is 2.15-2.4 m below the level of the front garden, so it lies at or close to the Roman ground level. Shallow excavations were needed across the floor so that new insulation and drainage could be inserted and this gave us an opportunity to see whether any archaeology (Roman or otherwise) survived under the floor: we assume that the construction of the basement itself must have



Figure 5: Roman city ditch (B) cutting brick-earth (A).

involved some digging down into soils which had built up against the wall in the later Roman and Anglo-Saxon periods but at the very least the ditch which was known to lie immediately outside its line seemed likely to survive. This proved to be the case. We were able to see a narrow strip of natural brick-earth surviving immediately in front of (ie south of) the wall but very clearly this had been cut away by a wide ditch which was filled with soil containing later Roman pottery (Fig.5).

The Medieval Bishop's Palace within College Green

The builders of the first episcopal palace on this site - perhaps in Gundulf's time - presumably could still see the Roman wall standing to some height, as it still does in the Cathedral cloister and in King's Orchard. In all likelihood they would have been able to see the line of the Roman city ditch as well, although this would have been much less clear than when it was dug - seven or more centuries of back-filling and soil accumulation would have made sure of that. Even so there is likely to have been a broad depression outside the wall, as there still is in the southern part of King's Orchard to this day. Building basements for the new Bishop's Palace might have been a challenge in some locations but not so much in the case of College Green as the Roman wall provided one side of the basement ready-made, while the ditch fills would have been relatively easy to dig out. In fact the excavations in 2020 showed that these fills did still survive but that they were sealed by an intriguing layer of chalk. This had obviously been laid deliberately, partly reflecting the angle of the ditch, but it then levelled out, just running under the toe of the south basement wall (which is part of the medieval building). The chalk therefore seems to be contemporary with the south wall and a primary feature of the Palace - presumably a floor in the basement. Fortunately we were able to retain the whole surviving extent of this chalk layer under the new floor by making adjustments to the insulation and drainage.

College Green looks very different today - inside and out - from how it would have looked in the medieval period. The house clearly underwent substantial development while it was still part of the Palace, with further changes after it passed into Chapter use in the 17th century. Evidence for the building's evolution across these periods was also found in the basement. First, a large, roughly square masonry foundation had been dug into the back-filled ditch under the medieval floor level in the centre of the western basement (Fig.6). This was separated from the eastern half when the current chimney-stack was inserted, probably in the later post-medieval period. The materials of the foundation - flint, chalk and ragstone - suggest quite an early date in the medieval period but it seems unlikely that it was a primary feature. It must have been dug after the chalk floor had been removed from this part of the basement and it

is hard to see what function it could have fulfilled within the basement in its primary phase. It is possible, however, that it was inserted later in the medieval period when arrangements in the floors above might have been changing as well. At first any hearths would probably have been open fully to the roof, where smoke would simply have been vented out into the open air. At some point it is likely that a chimney was inserted and the foundation was well-placed for this. It lies well to the west of the basement but closer to the centre of the Palace (ie College Green and Southgate combined).



Figure 6: Foundation in the western basement.

A large masonry structure had also been cut through the chalk floor against the east wall of the basement. We have no dating evidence for when this happened nor, indeed, when the square foundation in the west half was dug. Nor is there a clear stratigraphic linkage between them, although the layer which was cut by the western foundation appeared to be the same one which overlays the chalk floor, where it survived in the eastern one. If this was the case, the foundation against the east wall would be demonstrably the later of the two. This would also make logical sense because this foundation was probably for a new stack on what had become a dividing wall between College Green and Prior's Gate House after the Palace had been taken over by Chapter and converted into clergy residences. New floors would have been inserted into the Old Hall at this time; indeed it is possible that one had already been put in during the episcopal use.

Fewer medieval features and less fabric of the medieval era were found inside the house on the ground floor and above because less opening-up took place. The main discoveries came in the eastern ground-floor living room. A door from here into Prior's Gate House still exists but has long been blocked - the two have been separate houses for several centuries and, of course, Prior's Gate House is largely a post-medieval rebuild. Removal of modern lining from the doorway exposed what was either the original medieval rendering of the opening or possibly an early post-medieval re-facing. It would only make sense to do this while the door was still a connecting feature within the Bishop's Palace so, whatever the date, the render was important historically and archaeologically. It was retained in situ but had to be covered up again after appropriate recording. The same applied to the walls exposed in the living room either side of the doorway. The existing panelling here is part of the 18th/19th-century refurbishment and rearrangement of the house but the wall behind that is of medieval origin. Most of the surface still retained traces of earlier post-medieval decorative schemes, which were interesting in their own right, and also retained, but were mostly obscuring the medieval fabric.

The most important and impressive feature we found was exposed when the same post-medieval panelling was removed from the room's north wall on the east side of the inserted (and much-altered) post-medieval sash-window. The lower panelling, comprising simple vertical boards, was gently eased out to reveal the jambs of what was clearly an earlier opening with blocking to its west. Both jamb and blocking extended to the floor, so this was obviously a door (Fig.7). Once the upper panelling had been removed the full height of the jamb and the springing of its arched head were exposed to view. It is unclear whether the arch is two- or four-centred, as not enough of it could be seen and the inserted sash window had destroyed the greater part of it, so its date is difficult to assess (5). It was clear, however, that we had found one of the main entrances into the Palace's principal room. It was probably of later medieval date, hidden from view for centuries. It is things like this that we dream of as archaeologists and here it was in reality!



Figure 7: Blocked medieval door in the eastern ground-floor living room.

Other openings which existed at about the same time as the newly-revealed door can still be seen on the front elevation of the house. The ground floor is still obscured by a thick render coat which of course completely obscures the blocked door. The upper floors were once similarly rendered but this rendering was removed some years ago. It is now easy to see how the sash windows cut through the medieval masonry. The east jamb, part of the arch and perhaps a tiny fragment of the sill from a major later medieval window can also be seen, cut away by the small central sash windows on the first and second floors. Our newly-exposed later medieval door would have been below and to the left of this window, which would have provided light to a large room open to the roof at least from the level of the current first floor and possibly even from the ground floor. It is likely that there were further windows of this type and size to its east, and perhaps the west as well, but it is difficult to see evidence for these.

The interior of the medieval Bishop's Palace evidently contained rooms such as a grand



Figure 8: Medieval roof over the eastern second-floor bedroom.

open hall of impressive proportions. The many later changes inside the former Palace mean that it is very hard to get any impression of these now, although Patricia Clarke's study of the buildings is very helpful in this respect (1). One of the building's glories, however, is its late medieval roof (Fig.8). This would have been open to view as part of the palatial chambers during the medieval period but it had been hidden behind boarding for many years. It was exposed and recorded during the building-work and the lower part has been left on view - conservation and insulation needs prevented it from remaining completely exposed.

Many aspects of the building's later history have also been recorded as part of the archaeological project, though they are not as important as the Roman and medieval evidence. They will, of course, be covered in the final project report.

Notes and References

1. For plans and details of the 1976-7 excavations see Clarke, PA: *The History and Development of the Old Bishop's Palace, Rochester*. Archaeologia Cantiana 134, 2014, p.1-35.
2. See <https://historicengland.org.uk/listing/the-list/list-entry/1086427>.
3. Medway Council planning applications: MC/17/2994, MC/17/2995, MC/19/1457, MC/20/3097, MC/20/3098 and MC/19/1456 which includes the revised Heritage Statement.
4. See Keevill, G: *Adrian's Wall*. The Friends of Rochester Cathedral Annual Report 2011-2012, p.25-28.
5. If four-centred it would be late- or post-medieval.

2020 - It All Started So Well

Simon Lace, Chapter Clerk and Executive Director

It's difficult to know where to start with a review of 2020. After all, it started so well.

Our programme of events for the year would build on the success of the previous year's Adventure Golf and Knife Angel exhibit in attracting new worshippers and visitors. The first major event was The Museum of the Moon, a touring art installation by Bristol-based artist Luke Jerram which fused lunar imagery, moonlight and a surround-sound composition created by Dan Jones, the BAFTA and Ivor Novello award-winning composer. Measuring seven metres in diameter, the inflated Moon hung from the Nave ceiling and featured 120dpi detailed NASA imagery of the lunar surface. At an approximate scale of 1:500,000, each centimetre of the internally-lit spherical sculpture represents five kilometres of the Moon's surface.

Opening on 12th February and running for just 22 days, the exhibit looked fabulous hanging from the ceiling of the Nave, and was seen by an astonishing 120,000 people, far exceeding our wildest expectations. On one day in the half-term holidays over 12,000 people visited the Cathedral – surely a record number? The sheer volume of visitors almost overwhelmed us but with excellent support from our wonderful volunteers, the Cathedral's clergy and staff rallied round to ensure that everything went smoothly. The feedback from visitors was incredible and we could all feel the excitement about what was to come. 2020 was going to be a record-breaking year: well, it was, but not in the way we'd imagined.

The Moon left us on 4th March. Almost immediately Coronavirus was upon us and on 18th March we closed the Cathedral's doors. All planned services, events and activities for the first half of the year were cancelled and our volunteers were sent home. Eventually all activities for 2020 would be abandoned.

Within a few days of the closure, upon the announcement of the Government's Coronavirus Job Retention Scheme, almost the entire Cathedral staff were placed on furlough leaving just a skeleton team of six to keep things going. Chapter continued to meet using Zoom and, alongside the Cathedral's Finance Committee, kept our financial position under constant review. To say our cash flow forecasts looked very worrying would be a massive understatement and our very real concerns about the Cathedral as a going concern only began to ease as grant aid and donations began to flow.

The impact of the Coronavirus has been devastating, causing the longest shut-down in living memory of the Cathedral building, services, and operations, and hugely reducing earned income from visitors, commercial activities, and rents. Sadly, we had to close the Cathedral's shop in the Undercroft and the two shop assistants were amongst four people whose roles were made redundant together with three others whose temporary contracts were not renewed. Tragically, the virus even claimed one of our own: Dave Blenkarn, our Maintenance Assistant, died in May 2020.

We introduced social distancing measures in the Cathedral and in Garth House when it looked like the Cathedral could partially re-open in the summer of 2020, but we had to close the doors again in the autumn.

In November, in partnership with Medway Council, the Undercroft was the base for an asymptomatic Coronavirus testing centre, a facility which stayed in place until the end of March 2021. At one point over 400 people each day were receiving tests in the Undercroft. Other cathedrals gave over space for vaccination centres but we were the only cathedral to operate as a testing centre.

Planning our return to 'normalcy' (whatever that may mean in the context of a post-Covid world) has taken up much of our time and has been a frustrating process. Many of us thought that the pandemic might be over in the summer, then perhaps by Christmas or the New Year. This uncertainty made life very difficult as rearranged events were once again postponed or cancelled and managing the Cathedral's diary became a nightmare.

There have been some positives. We have all learnt new skills. Some services during lockdown were recorded and made available on our website and others were live-streamed to virtual congregations watching from all parts of the globe, and we have enthusiastically engaged with video-conferencing software such as Zoom and Microsoft Teams. These new ways of working and delivering our mission will continue to play a part in our lives after the pandemic is over.

We have also been able to access grant aid from the Church Commissioners and elsewhere to develop new initiatives such as a new Visitor Services Team which we hope will improve our visitors' experience and lead to increased donations. We also secured funds to appoint a paid supervisor for our volunteer-led Café in the Crypt which we hope will allow the café to be open for more hours each week and for the offer to be improved, so generating more income. Both these initiatives were due to be announced in 2020 but the extended lockdown has meant that they will now be introduced in the summer of 2021 instead.

The lockdown and closure of the Cathedral did allow us to carry out some planned restoration projects without needing to work around services or out-of-hours working by contractors. In particular the restoration of the Quire ceiling (removing the ten-year-old 'temporary' netting) and the vaults above and the work to the North-West Transept were completed more quickly than forecast with significant budget savings.

No review of such a difficult year would be complete without a tribute to my colleagues. Clergy and staff have shown immense resilience and commitment to continuing to deliver the Cathedral's mission in the most difficult of circumstances.

The first half of 2021 has continued in a similar vein. Let us all hope that the second half will improve and that we can look forward to 2022 being as near normal as possible.

My First Experiences as Director of Music

Francesca Massey



I became Director of Music and Organist at Rochester Cathedral in September 2019, so I am now approaching the end of my second academic year, although sadly only about six months of that time has occurred during 'normal' times.

Before the onslaught of Covid-19 the Cathedral Choir and I were able to enjoy a fruitful period of music-making. During the first few months of my leadership I was able to assess properly where the major challenges lay and to begin to implement my vision; the Choir began to get used to my approach and to the new areas of repertoire which I started to introduce.

There were many early highlights for the Choir but they really came into their own at Christmas with some stunning performances at the two concerts (including an atmospheric Ceremony of Carols in the Undercroft), Radio Kent Carols and the Advent and Christmas Carol Services. This was soon followed by a highly successful 'Chorister Experience Day' which we hope to make an annual fixture. In February 2020 we had a memorable Lent Procession, barging our way through the hundreds of visitors to the Museum of the Moon, during which time I also enjoyed giving an organ recital to a packed Cathedral with music inspired by the Cosmos (back cover photo).

The timing of the Coronavirus lockdown in March 2020 could not have been more unfortunate as the Choir was starting to make great strides in musical achievement. The choristers were hard at work preparing for Lent and Easter, musically and liturgically the most fulfilling part of the year. It was certainly a very strange and quiet Easter !

After a few months' enforced break the choristers returned in June to online rehearsals and participated in recordings from home for use in the Cathedral's online worship. This was a new experience for them and the self-discipline required to make recordings will be a useful skill in the future but it is no substitute for the 'real thing' of singing together, the routine of daily rehearsal and the repertoire and skills which become forgotten when not used regularly. The enforced cessation of our singing was a particular blow to those in their final year of the Choir and to those whose voices were on the verge of breaking.

In September we were finally able to resume singing services, albeit with a much altered schedule of shorter rehearsals, chorister-only or Lay-Clerk-only services and the challenges of socially-distanced seating, which is particularly difficult for the new Probationers who usually learn a great deal from being paired with a chorister 'buddy' with whom they share the music, something which was not possible with the new regulations. We continue this formation to

this day but it presents major challenges in terms of ensemble, with people so spread out and far away from the conductor. During the following lockdowns we were restricted to using the Lay Clerks only, including for the whole of the Lent Term, which has meant we have been unable to gather any real momentum as a full choir, although we were able to explore a wide variety of 'Men's Voices' repertoire.

Another concept we have had to embrace is the live-stream. On the plus side it has enabled those who are isolating to remain in touch as well as reaching a wider audience than is usually possible (including my own parents in the West Midlands). However, as professional musicians used to being meticulously prepared for any recorded performance, live-streams fall into a strange middle ground where the product is able to be fully scrutinised and maintained indefinitely, whilst carrying the risk that things can and invariably do go wrong in live performance, especially given the factors which are out of our control such as the requirement for shorter rehearsals, long periods of non-activity, spaced seating or whole year groups off due to self-isolation. The choristers' first service, following a four-month break after Christmas, was a live-streamed service in thanksgiving for the life of HRH The Duke of Edinburgh. I am proud of the Choir for rising to the occasion and for the results they were able to produce.

Despite the challenges of the past 14 months there have been some real positives within the musical life of the Cathedral which should be celebrated. In September 2020 we welcomed no fewer than nine new Probationers into our newly-integrated mixed-treble line. This new set-up enables increased opportunities for both boy and girl choristers, both in terms of regularity of singing as well as increased music-lesson provision in school and better financial sustainability for the Cathedral. One unforeseen advantage of the new system is that during the various lockdowns it allowed the King's choristers to continue rehearsals as an extension of their school activities, an opportunity sadly not afforded to our older girl choristers due to their attending a mixture of schools. Coronavirus aside, the new arrangements are working fantastically well and various other cathedrals and churches have shown a great interest in our model, with some already following suit.

Over the course of the 2019-20 year we also welcomed our new permanent team of six Principal Lay Clerks. The consistency of attendance, musical standard, voice-blend and a shared vision for the Cathedral's music has helped the Choir grow immensely and gives the trebles some regular role-models to look up to. They continue to be supplemented by a healthy number of Deputy Lay Clerks (including some new recruits).

From September 2021 we are looking forward to launching our next stage of the development plan for the Choir in the form of sixth-form choral and organ scholars. This is an area not covered by many cathedrals, affording former choristers and others in the wider community (not necessarily at King's School) an opportunity to become involved in the Cathedral's music-making, perhaps with a view to undertaking a gap-year or university scholarship. Alongside this we plan to hold regular singing days for anyone aged 13-18 with a love of singing. Together with the Children's and Voluntary Choirs our aspiration is for there to be opportunities for all ages and abilities to make music at the Cathedral.

Sadly much of the work of the Children's and Voluntary Choirs has also been heavily restricted by recent events but we look forward to their resumption once the guidance allows. A new innovation will see the Children's Choir singing at the Cathedral Eucharist once a term as part of the All-Age Worship.

Douglas Henn-Macrae has recently announced his retirement from directing the Voluntary Choir and we thank him for his many years of service. There will be a proper opportunity for members of the community to say 'goodbye' to him in the summer of 2021. The Voluntary Choir will now be directed by our Assistant Director of Music, Jeremy Lloyd, as an important aspect of his professional development, something which I appreciated hugely in my roles at Durham and Peterborough where I ran their equivalent choirs. In all our musical activities I am blessed to be supported by Jeremy, whose organ-playing in particular is always exemplary.

So, in summary, it has been an interesting but enjoyable start to my time at Rochester and I very much hope for all our sakes that the forthcoming academic year will present slightly fewer challenges.

Talbot, Harmer and Storrs - A Fine Trio, 1895-1930

David A H Cleggett

In 1895 the Dean of Rochester, Samuel Reynolds Hole (1819-1904), welcomed the new Bishop, Edward Stuart Talbot (1844-1934). Talbot, like Hole, was of the Tractarian tradition (1)(2). He was the second son of John Chetwynd Talbot QC, who was a strong supporter of the Oxford Movement, and he acknowledged the Tractarians as his spiritual fathers (3). After graduating from Christ Church College, Oxford in 1865, he remained there as a modern history tutor until he was appointed first Warden of Keble College, Oxford, which was established in 1870 as a monument to John Keble (1792-1866), a leading member of the Oxford Movement. At first the new college was largely ridiculed by the Oxford establishment but Talbot gradually established it on a firm foundation. In 1889 he became vicar of Leeds Minster, remaining there until 1895 when he moved to Rochester in succession to Randall Davidson, who had been translated to the see of Winchester and, in 1903, became Archbishop of Canterbury.

Although Talbot was a high churchman - he wore cope and mitre on ceremonial occasions (4) - he was sympathetic to his evangelical clergy. During his time at Rochester one of his greatest achievements was to make the ancient priory church of St Saviour, Southwark, into the cathedral for a newly created diocese and in 1905 he resigned the see of Rochester to become the first Bishop of Southwark. When he arrived at Southwark the present nave had only recently been completed: work had begun in 1890 and was completed in 1897 to the design of Sir Arthur Blomfield (5). Bishop Talbot was translated to the see of Winchester in 1911. He retired in 1923 and died in 1934 at the age of 89.

Talbot had three sons and two daughters by his wife the Hon Lavinia Lyttelton. The eldest son, Edward, became superior of the Community of the Resurrection at Mirfield, Yorkshire. The second son, Neville, became Bishop of Pretoria in the Transvaal and on retirement from that see he became the incumbent of St Mary's, Nottingham. The youngest son, Gilbert, born in 1891, served in the Great War and was killed in action at Ypres in 1915. The original Toc H Christian movement was organised in his name (6).

Although Bishop Talbot is buried outside Winchester Cathedral, there is a monument to him in Southwark Cathedral. Cast in bronze and designed and worked by Cecil Thomas (1885-1976), it portrays the Bishop vested in cope and mitre resting upon a handsome tomb-chest emblazoned with heraldic devices. A portrait by George Richmond hangs in the hall at Keble College, Oxford, and another by Henry Harris Brown is at Christ Church, Oxford. A cartoon showing him in his robes as prelate of the Order of the Garter appeared in *Vanity Fair* on 11 October 1911 (7).

Talbot's successor as Bishop of Rochester was John Harmer, also a high churchman. He was born into a clerical family in 1856, his father being vicar of Maisemore, Gloucestershire. He was ordained priest in 1884 and became curate at Monkwearmouth, County Durham (8). From 1892 he was Dean of Corpus Christi College, Cambridge, holding that office until his appointment as Bishop of Adelaide, South Australia. After consecration in Westminster Abbey he was enthroned in his cathedral on 4 July 1895, the same year as his predecessor was enthroned at Rochester. He was recalled to England in 1905 to succeed Edward Talbot as Bishop of Rochester where he remained until his retirement in 1930.

Harmer blamed German philosophers and Prussian militarism for the Great War and spoke of this country's determination to protect the sanctity of treaties, the liberty of smaller nations (Belgium), the down-trodden and non-combatants (9). He was proud of his support for Belgian refugees fleeing the German advance (10).

In his autobiography written towards the end of his life (11) Harmer recalled the sinking of three ships from Chatham in September 1914, which resulted in one street in Gillingham having 30 widows, and the bombing of the Drill Shed which resulted in 147 deaths. He wrote 'difficult as it may be to credit, the firing of the guns in Flanders was as audible to Mrs Harmer and myself as the thud of the football from the field opposite where soldiers were at their games.' The Harmers threw open Bishops Court (12) with real enjoyment to every rank of soldier and sailor.

When he retired in 1930, Harmer went to live at Instow, Devon. He died there in March 1944 and was buried in Rochester Cathedral. He ruled his diocese with a firm but kindly hand, re-establishing discipline over the two extremes of churchmanship which had had a rather cavalier attitude to the liturgy of the church in the early 20th century. He left his cope and mitres to the Cathedral. The cope, cream damask with a broad red orphrey (embroidered band), remained in regular use until an Eastertide in the 1970s when, as Canon Paul Welsby was processing to the Chapter Room from the High Altar, the damask parted from the orphrey in a quietly resigned way (13). Portraits of Bishop Harmer remain at Bishops Court, Adelaide, and Bishops Court, Rochester.

Dean Hole's successor, following his death in 1904, was Ernard Lane (1836-1913) who in turn was succeeded in 1913 by John Storrs (1836-1928). Storrs was born in Nova Scotia, the eldest son of the Rev John Storrs of Wolfville, Nova Scotia. He was educated at the King's School, Rochester, and after matriculating in 1865 he went up to Pembroke College, Cambridge. He was made deacon in 1871 and ordained a priest in 1873. He then served at St Mary's and St James' churches in Bury St Edmunds and twice at the fashionable church of St Peter, Eaton Square, Westminster before becoming Dean of Rochester, holding that office until his death on 29 February 1928. The wooden screen between the Lady Chapel and Nave South Transept was erected as a memorial to him.

Storrs, who was noted as a distinguished preacher and able organiser, married Lucy Cockayne-Cust, sister of the 5th Lord Brownlow, by whom he had six children. Their eldest son, Ronald, later Sir Ronald (1881-1955), was a distinguished Arabist and Pro-Consul who provided several beautiful gifts to enhance the worship at Rochester: the sanctuary lamp, which hangs before the High Altar, and the splendid carpet which still adorns the Sanctuary were sent from Syria. Sir Ronald also sent a beautiful silk from Damascus which was made up into a fine cope for the Dean. This cope has been restored to a pristine condition and is worn by the Dean at Christmas and Easter (14).

The second son, Francis Edmund (1882-1958), a naval officer, was killed in action on 10 November 1918. The Dean received the official telegram advising him of the death whilst walking from the Deanery to the Cathedral to preach at the Service of Thanksgiving for the Armistice on 11 November.

Storrs was responsible for overseeing the restoration of the Gundulf Tower, which had fallen into a sorry state, in 1925 and for the re-casting of the bells in 1921. On the tenor bell is the following inscription: 'I was recast in Memory of Francis Edmund Storrs RNVR, son of the Dean, died 10th November 1918, Eve of the Armistice' followed by a quotation in Greek (15).

With Dean Storrs' death in 1928 and the retirement of Bishop Harmer in 1930 the direction of both the Cathedral and Diocese changed until the arrival of Dr David Say as Bishop in 1961 (16).

Notes and References

Biographies of many of the people mentioned can be found in the online editions of *The Oxford Dictionary of National Biography* and *Who's Who/Who Was Who* which are available through some public library memberships including KCC.

1. *Tractarianism* was the name applied to the first stage of the Oxford movement, derived from a series of Tracts for the Times written in 1833-41 by a group of Oxford high churchmen. They opposed the theological liberalism and Erastianism of their age and reaffirmed the divine authority of the Church of England as a branch of the historically continuous Catholic Church.

2. Hole became Dean in 1887, moving from the church of St Andrew, Caunton, Nottinghamshire, where he was vicar from 1850-87 and where he is buried. In 1869 he had the

church re-modelled by Ewan Christian (1814–95) on strictly Tractarian lines. For descriptions and photographs see southwellchurches.nottingham.ac.uk/caunton and historicengland.org.uk/listing/the-list/list-entry/1045974.

3. *The Oxford Dictionary of National Biography*, online version - see above.

4. Charles Smyth, *Cyril Forster Garbett, Archbishop of York*, Hodder and Stoughton, 1959, p.179.

5. B Cherry and N Pevsner, *The Buildings of England London 2: South*, Penguin Books, 1983, p.566.

6. See *The Story of Talbot House (Toc H), Poperinge* at <http://www.greatwar.co.uk/ypres-salient/museum-talbot-house-history.htm>

7. See commons.wikimedia.org/wiki/File:Edward_Stuart_Talbot,_Vanity_Fair,_1911-10-11.jpg

8. *The Clergy List*, London, Hamilton & Co, 1889.

9. *Rochester Diocesan Chronicle*, July 1915.

10. The refugees found shelter at Crosby Hall, Chelsea, as recorded on a plaque in the Great Hall. See www.warmemorialsonline.org.uk/memorial/262863.

11. Published in instalments in the *Rochester Diocesan Chronicle* in 1950.

12. Diocesan boundary changes from the mid 19th century resulted in the bishops using various short-term residences until 1921 when Bishops court, Rochester, became the official residence. See *The Kent Compendium of Historic Parks and Gardens for Medway - Bishops court, Rochester*, available at www.kentgardenstrust.org.uk/research-projects/Medway/Bishops court.pdf

13. Personal observation. The author does not know whether the cope has been repaired.

14 This cope, and Bishop Harmer's cope, may be seen in the sketch *The Procession* by Donald Maxwell, reproduced on the back cover and described on p.25 of the *Friends' Report* for 2002/2003.

15. See <http://kent.lovesguide.com/tower.php?id=155>. The Greek quotation is translated as *Death Is Swallowed Up In Victory*: 1 Corinthians 15:54.

16. The pattern of services became very conservative until the early 1960s: Sundays, Holy Communion 8.00; Mattins 10.30; Sermon, 11.05; Holy Communion, Choral, 11 30; Choral Evensong 3.15; Evening Service in the Nave 6.30. Personal knowledge, 1957 onwards.

Under the benign Deanship of Stanley Betts, 1966-76, Archdeacon Harland followed in 1969 by Archdeacon Stewart-Smith and Canons Gripper, Welsby, Allan and Baddley in their turn made for a strong Chapter and the Cathedral moved forward.

Rochester's Black Boy Alley

Jacob Scott

'Black Boy' can be found in the names of many UK pubs, roads and pathways but its origin is obscure. Theories include origins in the coal industry, chimney-sweeps, an evolution from maritime buoys, or that it relates to the childhood nickname of King Charles II.

Rochester's Black Boy Alley, which leads from the High Street to the Cathedral's entrance in the North-West Transept, was once bordered on its west side by the Black Boy Inn, with its roots in the English Civil War (1642–1651). The junction with the High Street was once the approximate site of Saint William's Gate and the passage beyond, possibly once known as the Pilgrims Passage, was the approach for medieval worshippers visiting the shrines of the Cathedral. The portion of the south side of the High Street cut by the alley today can be traced back through leases to the 16th century when it was a series of residences, cellars and possibly shops and public houses facing into the High Street.

In 1649, following the abolition of the Dean and Chapter, Parliament conducted a thorough survey of the Cathedral estate with the intention that properties be sold, although no sales actually took place and the Dean and Chapter were reinstated at the Restoration in 1660 (1). This survey specifically mentions the 'Black Boy', the earliest evidence yet identified. A later assessment of 1661 records:

'also a cellar called the Black Boy cellar under the same roof on the south side of the High Street, lying west of the Black Boy' (2).

Rochester's Black Boy Inn, located within a cellar east of the alley, was among a considerable number of pubs which chose or changed their names in the middle of the 17th century, during or shortly after the bitterly fought English Civil War. King Charles II (1630–1685) was nicknamed Black Boy by his mother - he had a dark complexion and black hair, taking after his maternal grandmother Marie de Medici's Italian side of the family. The name was appropriated by Royalists during the Civil War and made its way into the names of pubs of Royalist supporters.

Rochester has often been described as Royalist - an inventory of the Cathedral in c.1678 records portraits of King James I and King Charles II in the Chapter Room and an enormous carved wooden arms of Charles II hung over the inside of the Great West Doors (3). The arms were restored and re-sited at the east end of the Quire South Aisle in 1960.

The Cathedral seems to have suffered occasionally from this association during the Civil War and the turbulent 17th century. Although surviving evidence of Parliamentary zeal in the Cathedral fabric, such as broken statues, has probably been over-estimated, first-hand records do survive of certain episodes of iconoclasm, particularly of items deemed overtly Catholic or associated with nobility. It is perhaps telling that the only surviving mural memorial from before this time, with figures of Mayor William Streaton (c.1537-1609) and his wife Alice, bears considerable damage.

As the Civil War slipped long from living memory, some Black Boy pubs reinterpreted their names, either with themes of coal, buoys or Charles II, or with racialised caricatures. As some of these pubs disappeared over the intervening centuries, their names were occasionally preserved in those of adjacent roads or pathways.

Rochester's Black Boy Inn existed for a considerable time but the alleyway became notorious for prostitution and public urination. In the 1840s the Cathedral's Canon in Residence insisted that someone be paid to flush the alley each morning ! 'Black Boy Alley' is clearly shown and named on the 1867 Ordnance Survey map.

Ingrid Pollard conducted a 20-year photographic study of the legacy of Black Boy pub signs, including how some of these were used to indicate the racial prejudices of their proprietors well into the very recent past (4).

We hope you can appreciate the significance of this place name to our understanding not just of Rochester's Black Boy Alley but of Black Boy alleys and pubs around the UK which can trace their names back to the English Civil War.

Notes and References

1. DRc/Esp/1, *Parliamentary Survey of the Rochester Capitular Estates*, 1649, folios 105 and 107.
2. DRc/Elc/135/1, *Counterpart Lease*, 20 Feb 1661.
3. DRc/Elf/2, *Inventory of Goods in the Cathedral taken by Dr Clarke, Treasurer*, c.1678.
4. I Pollard, *Hidden in a Public Place: A Report on the Research Findings Undertaken During an Arts and Humanities Research Council Fellowship in Creative and Performing Arts 2002-2005* (2008). International Music Publications Ltd.

The Council of the Association of The Friends of Rochester Cathedral Registered Charity No. 273973 Report of the Officers and Members of Council

The Council submits its report and financial statements for the year ended 31 December 2020.

Objectives and Policy of the Charity

The Charity was formed in 1935 to apply its income towards the furtherance of the upkeep and welfare of Rochester Cathedral by support from Members paying subscriptions. Income also accrues from legacies, donations, investments and organised events.

Organisation

The Council meets at intervals during the year to consider the Association's performance and decide on appropriate grants. The Charity has one part time employee and, apart from office costs and the Annual Report issued to Members, has minimal administration costs.

Review of the Year

The net expenditure for the year after Cathedral grants but before investment revaluation was £7,728. Grants paid to Rochester Cathedral totalled £29,150. The overall capital value of the investment fund has decreased by £55,122, reflecting stock exchange valuations.

Statement of Financial Activities for the Year Ended 31 December 2019

	Unrestricted Income Funds	Endowment Funds	Total Funds 2020	Total Funds 2019
	£	£	£	£
INCOMING RESOURCES				
Charitable Activities				
Membership Subscriptions	8,463	0	8,463	11,261
Social Events	214	0	214	32,089
Publications	0	0	0	37
Book of Memory	30	0	30	90
Donations and Legacies	2,550	0	2,550	6,913
Investment Income	30,725	0	30,725	37,839
	<u>41,982</u>	<u>0</u>	<u>41,982</u>	<u>88,229</u>
RESOURCES EXPENDED				
Charitable Activities				
Grants paid to the Dean and Chapter for the upkeep of Rochester Cathedral (Note 2)	29,150	0	29,150	15,799
Social Events	0	0	0	25,239
Publications	0	0	0	37
Book of Memory	0	0	0	100
Support Costs (Note 3)	15,289	0	15,289	17,113
	<u>44,439</u>	<u>0</u>	<u>44,439</u>	<u>58,288</u>
Cost of Raising Funds				
Investment Management Fees	710	4,561	5,271	5,424
Total Resources Expended	<u>45,149</u>	<u>4,561</u>	<u>49,710</u>	<u>63,712</u>
NET INCOME / (EXPENDITURE) BEFORE INVESTMENT GAINS / (LOSSES)				
	(3,167)	(4,561)	(7,728)	24,517
Net Gains/(Losses) on Investments	(7,422)	(47,700)	(55,122)	110,312
NET MOVEMENT OF FUNDS IN/(OUT)	<u>(10,589)</u>	<u>(52,261)</u>	<u>(62,850)</u>	<u>134,829</u>
Total Funds Brought Forward	229,581	1,022,853	1,252,434	1,117,605
TOTAL FUNDS CARRIED FORWARD	<u>218,992</u>	<u>970,592</u>	<u>1,189,584</u>	<u>1,252,434</u>

Balance Sheet at 31 December 2020

	2020		2019	
	£	£	£	£
FIXED ASSETS				
Investments (Note 4)		1,121,611		1,182,004
CURRENT ASSETS				
Stocks	1,419		1,463	
Prepayments	195		195	
Investments	5,388		5,388	
Cash at bank and in hand	61,744		64,143	
	<u>68,746</u>		<u>71,189</u>	
CREDITORS: Amounts falling due within one year				
Other Creditors and Accruals		<u>773</u>		<u>759</u>
NET CURRENT ASSETS		67,973		70,430
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>1,189,584</u>		<u>1,252,434</u>
FUNDS OF THE CHARITY				
Endowment Funds		970,592		1,022,853
Unrestricted Funds		218,992		229,581
TOTAL CHARITY FUNDS		<u>1,189,584</u>		<u>1,252,434</u>

Notes to the Financial Statements for the Year Ended 31 December 2020

1. Accounting Basis and Standards

The Financial Statements have been prepared under the historical cost convention as modified by the inclusion of investments at market value and in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities (FRS 102), effective 1 January 2019, applicable UK Accounting Standards and the Charities Act 2011. All figures are stated in Sterling (£).

2. Grants paid to the Dean and Chapter	2020	2019
	£	£
Upkeep of the Garth	7,500	7,500
Spire Lighting	21,650	0
Gundulph Shaft	0	5,759
Northbourne Pall	0	2,159
Educational Supplies	0	381
	<u>29,150</u>	<u>15,799</u>

3. Support Costs	2020	2019
	£	£
Salaries (of one part-time employee)	8,471	8,348
Office Expenses	3,884	5,127
Printing, postage and stationery	989	2,013
Annual Report	1,345	1,055
Independent Examiner	600	570
	<u>15,289</u>	<u>17,113</u>

4. Investments

The Charity's investments are managed by Cazenove Capital Management Limited, 1 London Wall Place, London EC2Y 5AU. The investments at the end of the year comprised:

	2020	2019
	£	£
UK and Global Equities	742,276	743,380
Bonds	138,656	133,255
Multi-Asset Alternatives	140,640	173,431
Property	60,543	65,341
Cash	39,496	66,597
	<u>1,121,611</u>	<u>1,182,004</u>

