

Friends of Rochester Cathedral



Report for 1990/91

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Front and back covers

Our grateful thanks to Dr. Henry Teed for the cover photographs
of the Northbourne Pall.

FROM THE PRESIDENT

English cathedrals are more visited today than at any time in their history. Our aim at Rochester is to ensure that the cathedral remains a place of spiritual quest or pilgrimage: we aim to treat all visitors as though they are, at the very least, potential pilgrims.

If churches are 'sermons in stones', they should be allowed to speak for themselves. To this end, the cathedral is being re-signed to identify the uses to which the various parts are put, rather than to trace its history or to explain its architecture, details of which are readily available in the guide books. However, the very process of describing the cathedral to visitors has raised questions about the use of various parts of the building.

A cathedral is not a single unit, but a series of interconnecting rooms or spaces, devoted to different functions. Thus, the Quire, which contains the stalls of the Dean and Chapter and other members of the Foundation, is designed for the corporate singing of the daily offices of Mattins and Evensong, whilst the Nave is intended for the largest gatherings, both sacred and secular. Visible from the Nave is the Chapel of Our Lady, used mainly for weekday celebrations of Holy Communion, with windows that trace the blessed Virgin Mary's role in our salvation and depict the Annunciation and other significant meetings recorded in the Bible: all now reflected in the colourful tapestries designed and made by Bobbie Cox, at the expense of the Father Smith Bequest.

The screening of the crypt chapel was completed during the year and the stone Ithamar altar placed at its centre. This has created a place for quiet reflection and the chapel is where the Chapter says Mattins on weekdays and where confessions are heard.

Describing the Font to visitors has led us to appreciate that it is rarely used because of its location and a proposal to re-site it in the North Nave Transept, to create a Baptistry, has the support of the Fabric Committee.

The days have gone when Deans and Chapters could exercise their responsibility for the fabric without taking professional advice. I am happy that my arrival as Dean coincides with new legislation governing Fabric Committees: and my predecessor is to be congratulated for having opted for a committee so similar to that which is now enjoined. One of the requirements is that the committee should have a lay chairman. I am pleased to report that Mr. Peter Marsh RIBA, Surveyor to the Fabric of Canterbury Cathedral, has been elected.

Medieval cathedrals were evidently a blaze of colour, as we are reminded daily by the fading remains of wall painting and iconography. I am anxious that we shall begin to explore the possibility of reintroducing colour into the cathedral. The walls of the Jesus Chapel are significantly free of historical murals and might provide a place for the introduction of new frescoes on a baptismal theme.

I am pleased to report, therefore, that Roger de Gray, President of the Royal Academy, has accepted my invitation to join our Fabric Committee.

A recent innovation has been a balustrade which screens the chair-lift alongside the Kent Steps. Designed by Martin Caroe, Surveyor to the Fabric, it reflects the detail of the adjacent medieval sacristy.

Following the restoration of the West Front, planned for 1991, our next step, subject to funding, will be to clean and relight the Quire. This will lead us to a complete renewal of the lighting throughout the cathedral. We have been described as the worst lit cathedral in England, and I can well believe it. It is enormously encouraging that the Friends have offered to undertake this project on a rolling programme over a number of years.

The cleaning of the Quire and restoration of the heraldic mural will be a major

undertaking, during which the organ will have to be protected from damage by dust and dirt.

Taken together, the restoration of the organ case and the heraldic murals will reveal a treasure of which we are but dimly aware.

All this necessary work illustrates why we welcome the Government's decision to make available new funds for Cathedrals. However, £11.5m offered, over a three year period, gives only £100,000 per cathedral; so even if Rochester were to benefit from an English Heritage grant, this would in no way lessen the continuing need for individuals and corporate bodies to give the cathedral their support.

Edward Shotter
Dean

FROM THE CHAIRMAN

The Friends have a new Vice-President, the Reverend Canon Richard Lea, who is also the new Editor of our Annual Report, and I welcome him on behalf of all the Friends. He has replaced the Reverend Canon Edward Turner who has been associated with the Friends and has been our Vice-President for a long time, and has not only been a marvellous supporter but could always be relied upon to come up with new ideas to make the dialogue between our Association and the Dean and Chapter more efficacious. I am sure you would all wish me to thank him publicly on your behalf.

I also welcome to the Council our two Archdeaconry representatives; Mr. Alastair MacPherson from Tonbridge and Mr. Charles Rowe from Bromley. These are new appointments, created with the intention of producing a greater two way flow of information and ideas between the Archdeacons and our Association, and to generate greater interest in the Friends in the most distant Parishes of the Diocese. I thank them both for agreeing to serve as the first representatives in that role.

In the Friends' Office we have taken a major step forward in our administration by the appointment of Mr. Dudley Moakes as General Secretary of the Friends. He is already doing us a great service in looking thoroughly at our office and administrative organisation to see where it can be improved. The Council had agreed that in future he should attend our meetings, in a non-voting capacity, and I am sure his actions and influences will have a major effect on our efficiency in the long term.

I feel that my verbal report to the annual General Meeting is the more appropriate time and place at which to review our achievements over the past year, and to look forward to our ambitions for the next.

This is my last report to you as Chairman and I must say how grateful I am to all the members of Council during my triennium, and to the officers of the Association, who serve or have served the Friends so well, for their support and constructive contributions.

Gus Sinclair
Chairman

FROM THE CATHEDRAL SURVEYOR

My report last year covered the Quinquennial Survey and was therefore confined to a general appreciation of the state of the Building. This year I will return to a more normal account of works achieved and works under consideration.

Perhaps the most obvious changes in the Cathedral last year were the new screens at the West End of St. Ithamar's Crypt Chapel (formally Holy Trinity Chapel) along with the positioning of St. Ithamar's Altar and the experimental re-arrangement of the existing furniture around the Altar.

The simple yet very weighty design was developed in collaboration with Charles Normandale, the Blacksmith and I hope will be considered a suitable 20th century introduction into that very beautiful Crypt. Our aim was to set apart the Chapel as the culmination of a visit to the Cathedral, freeing the remainder of the Crypt for more general use to serve the Cathedral and those worshipping within it.

A lower profile project was the underpinning of the semi-underground Chairstore that lies between the Nave and Great North Transept. My predecessor had deliberately and properly set the foundations as shallow as possible in an attempt to avoid disturbance to the mediaeval graves. Sadly the burials could not take the weight of the new building and the corner of the walls had started to part company with the roof. Action had to be taken before the water-proofing failed and the space, which is an invaluable asset to the Cathedral, became unsuitable for storage.

Initial excavations were carried out by the Canterbury Archaeological Trust under the direction of Paul Bennett, final excavation and underpinning by Tradpin Limited and the structure was stabilised. The report on the excavation will in due course be published, but the work entailed the uncovering of some 60 bodies, the earliest dating back to a late mediaeval period. On completion the old oil fired furnace was removed and replaced by a gas fired unit. The work will be complete when the entrance doors, through which air from the Cathedral returns for re-heating in the furnace, are replaced by new gates by Charles Normandale.

Three of the old and rather smelly oil furnaces have now been removed. Industrial hot air furnaces are a far from suitable method of heating a Cathedral building, for they lead to rapid changes in temperature which affect the tuning of the Organ, and changes in relative humidity which affect delicate painted surfaces. An experiment is at present in hand in an attempt to achieve greater stability and thus reduce damage, but it is possible that in due course it will be necessary to provide a new underground heater at the West End and subsequently — finance permitting — to set all heaters to run on a near continuous basis but with far lower outlet temperatures.

Conservation in different disciplines has been increasingly common at Rochester in recent years. Last summer Nicholas Durnan and his helpers cleaned the Tympanum of the Dorter staircase beside the Chapter House, revealing what appears to be a unique mediaeval tension rod inserted to tie the Tympanum and its supporting lintel to the pre-existing structure above. Taylor-Pearce have cleaned the three fine Baroque Monuments in the Oratory (previously St. John's Chapel) while at the time of writing they are 'facing-up' the polychromed Sreaton Monument in the North Quire Aisle preparatory to its removal to the workshop for cleaning, consolidation and eventually reinstatement. Perry Lithgow have carried out a partial 'test-clean' to the Leopards in the North West corner of the Quire which makes clear the quality of the original mediaeval work but also the very respectable 19th century extension of the painting by Sir Gilbert Scott.

By the time this report is in print, the West End is likely to be under scaffold for stone repair,

cleaning and the consolidation of surviving Romanesque detail by conservation under the direction of Nicholas Durnan. A very favourable tender for the work has been received from Canterbury Cathedral Masons. As is now the norm at Rochester, the Cathedral Archaeologist will be recording in detail the stonework and preparing in due course an analysis of the sequence of construction.

Specifications have also been prepared for the cleaning of the Quire — Lergards, purlbeck shafts and vaults — and the re-lighting of the Eastern Arms of the Cathedral based on preliminary proposals for a comprehensive re-lighting of the whole building. It is hoped that this work can be put in hand within the next two years.

In addition studies are being carried out on the cleaning, re-furnishing and lighting of St. Ithamar's Chapel, on the possibility of moving the Font to the North Transept and on the implications of the recommendations of the recent Tourism Survey recently commissioned jointly by the Dean and Chapter and Kent County Council.

I should like to record constructive discussions with the Kent Fire Brigade over compartmentation, means of escape, safety and fire detection and the receipt of a sensitive and practical series of recommendations on improvements in safety both for the building and for those who work and worship within it. Certain recommendations have already been implemented, others are being specified whilst a phased programme for the completion of the remainder is being prepared.

Two very different further developments are worth recording. A Bursary has been received from the Royal Institute of British Architects from Mrs. Diana Holbrook to prepare a list of all known works carried out in the Cathedral since the Reformation, including works of both historical and technical importance. This document will become an essential working tool for all future surveyors and archaeologists, clarifying the structural development of the building but also providing direct access to the primary sources of technical and historic knowledge. As far as I can ascertain, this is an unique development proving that a relatively small and very ancient Cathedral foundation can provide a lead in conservation. We are very grateful to the RIBA and Mrs. Holbrook.

Finally it remains to record the inauguration of a scheme to provide State Aid to Cathedrals, the sum of £11 million having been provided by Government for expenditure over the next three years. The scheme will not solve all our financial problems, for the funds will always be insufficient, subject to means test and only for urgent works. Nevertheless the knowledge that a donation in future to the Cathedral can attract a further percentage grant from Government could well provide a spur to private giving and reinforce the generosity of our visitors and the Friends.

Martin Carr
Cathedral Surveyor

THE NORTHBOURNE PALL

Ernauld Lane, Dean of Rochester 1904-11, is commemorated by a bronze mural in the south east transept of the cathedral and by a magnificent funeral pall, an important example of early twentieth century embroidery donated by Lord Northbourne and his wife who was the sister of the dean.

The arms which decorate the pall are those of the diocese of Rochester and the Lane family. John Lane, of Bentley, Staffordshire, married Margaret, daughter and heir of Thomas Partich, of King's Bromley in the same county, he died in 1578. Their son, Thomas, married Catherine, daughter of Richard Trentham of Rochester and one of their children was also Thomas, a loyal royalist. This Thomas and two of his children, John and Jane, assisted in the preservation of King Charles II after the battle of Worcester.

After the Commonwealth was established in England Charles made a desperate effort to regain the crown which culminated in his disastrous defeat at Worcester in 1651. With the help of colonel Carlos the King escaped from the city and hid in an oak tree at Boscobel before he sought refuge in the home of colonel John Lane at Bentley. From there he fled on horseback with mistress Jane disguised as her servant. They travelled to Abbot's Leigh, near Bristol, and thence to Somerset from where the King sailed to the continent and safety.

When King Charles was restored to the throne the Lanes were granted two remarkable additions to their family arms. First, the arms of England — 'three lions passant guardant, on a canton given in augmentation'. Augmentations indicate deeds which the sovereign considers worthy of being held in especial remembrance and although other families, particularly in the eighteenth and nineteenth centuries, have been honoured — for example with one lion passant or a royal crown — the Lanes are the only family to whom the arms of England has been given. A most curious result of this happened when the use of armorial bearings were taxed by an act of parliament, the royal arms were exempted and on account of this canton the Lane family claimed and obtained exemption from the tax. Secondly, a few years later, a crest was granted — 'a strawberry roan horse supporting between its feet the imperial crown'. It was upon a horse of this colour that the King and mistress Jane escaped.

John Newton Lane was born at King's Bromley in 1800 and married the Hon. Agnes Bagot who was descended from a family who were living in Staffordshire at the time of the Domesday survey. They had ten children of whom the seventh was Ernald, born in 1836. He was educated at Balliol College, Oxford and was a Fellow of All Souls', Oxford from 1860-79. In 1866 he became rector of Albury, Oxfordshire for two years and then vicar of St. Michael's, Handsworth, Birmingham. Lane was instituted archdeacon of Stoke-on-Trent (1888-1901), vice-provost of St. Mary and St. John Lichfield (1898-1904) and rector of Leigh, Staffordshire (1871-1904). He was married. Ernald was Dean of Rochester from 1904 until his death in 1913. He is buried at King's Bromley.

Edith Emmeline Mary Lane, sister of Ernald, married Walter Henry James, 2nd baron Northbourne, who at one time was member of Parliament for Gateshead and a justice of the peace in Kent. A dedication, written in Latin on vellum and sewn to the lining of the pall translates, '*. . . Walter, a friend from Northbourne and his wife Edith dedicate this pall . . .*'

The fervour which inspired the builders of our great gothic cathedrals influenced the embroiderers of furnishings and vestments. Fragments of needlework from St. Cuthbert's tomb at Durham, worked between 905-916, and other pieces believed to have been worn by bishop Walter de Cantelupe (1233-66) at Worcester foreshadowed the great period of Opus Anglicanum (1250-1350) when English embroidery was famed throughout Europe. During the latter part of the fourteenth century rich silk materials became more available — velvets, brocades and damasks — which required new techniques from embroidery. A method was developed in which motifs were worked on a linen ground and when complete were attached to the silk. This is known as appliqué and the various embroideries on this pall have been applied to the blue/black silk damask, using cloth of gold and cloth of silver extensively.

Many of the beautiful and elaborate City Company palls belong to the period from the mid fifteenth to mid sixteenth centuries and influenced later work, a superb example made for the worshipful Company of Saddlers may be seen at the Victoria and Albert Museum, South Kensington. All palls are of a similar size and very large, about thirteen feet in length, with much use made of the decorative values of heraldry and lettering. Heraldry has constantly been combined with decoration for the church, the arms of

donors or associated families frequently appears and are sometimes the only clue to authorship. Heraldic art has a beauty and simplicity suited to the dignity of church ceremonial but the designer has to understand this type of ornament and treat it boldly with an appropriate choice of scale, materials and colour. For these reasons the services of a suitably qualified architect were often sought.

During the early years of the nineteenth century the standard of design on church furnishings was very poor. One of the first architects to concern himself with this problem was Augustus Pugin (1812-1852), and in 1844 he published the *Glossary of Ecclesiastical Ornament* in which he set out his principles of good decoration with an appropriate meaning. Many of his designs conformed to the plan of a large cross with a suitable symbol at the interchange which has been used for the centre of this pall; the cross formed from cream silk with appliquéd black velvet crowns and roses, which symbolise sovereignty and the Virgin Mary, with IHS at the interchange.

In 1854 the Ladies' Ecclesiastical Society was founded, the first of many similar groups which undertook the training of embroideresses to produce church needlework, most of the ladies gave their time and labour gratuitously and worked under the supervision of a competent architect. Several leading architects are known to have turned their attention to such projects, and worked for firms of church furnishers including Watts and Company who may have made this pall. Among these men were George Bodley (1827-1907); W. Curtis Brangwyn; E. W. Godwin; J. D. Sedding, diocesan architect of Bath and Wells and the Reverend Selwyn Image (1849-1930), who designed for the Royal School of (Art) Needlework and must have known W. G. Paulson Townshend who was design master there and included a chapter on ecclesiastical and heraldic needlework in his book *Embroidery of the Craft of the Needle* (1907). However, it must be noted that at the time the Northbourne Pall was made, many designers would have chosen the fashionable Art Needlework and not a formal heraldic decoration.

As a means of communication embroidered lettering has been, and still is, important; whether to convey a message from the scriptures or record a date, name or place. In the latter part of the nineteenth century the style of lettering deteriorated and would not improve until the 1950s, variants of bastard Lombardic scripts were invented and such pseudo-gothic letters were used for the Latin inscription around the foot of this pall:

Justorum animae in manu Dei sunt, et non tanget illos tormentum malitiae: illi autem sunt in pace.

This is an adaptation of the first and third verses of Wisdom chapter III and translates:

'The souls of the righteous are in the hand of God, and there shall no torment touch them: but they are in peace'.

For some years the Northbourne Pall was used as an altar frontal in the Jesus Chapel and suffered considerable wear. Recently, it has been restored by Mrs. Marion Kite of the conservation department, Victoria and Albert Museum, who suggested that as the cloth of gold and cloth of silver were fragile the pall should be kept behind glass. However, due to the cost and the lack of a suitable site this is not possible and it is stored in its own wooden case and may only be seen by appointment.

Ernald Lane was a person of wide sympathies, a lover of country life and an antiquary. He was a man of prayer and deeply concerned for order and decency in the cathedral. To quote once more from the dedication by Lord Northbourne and his wife:

*Ave frate dilecte O delectissime ave
Farewell O beloved brother most beloved farewell.*

Molly G. Proctor

Burke's Landed Gentry vol I.

Burke's Peerage.

Day Lewis, F., *Art in Needlework*, 1901.

Dean, Beryl, *Ecclesiastical Embroidery*, 1958.

Fox-Davies, A. C., *Complete Guide to Heraldry*, 1909. *Armorial Families*, 1901.

Morris, Barbara, *Victorian Embroidery*, 1962.

Welsby, The Revd. Dr. Canon P. A., *Notes on Ernald Lane*.

'GUNDULF'S' TOWER

On the north side of Rochester Cathedral and tucked in between the north-east and north-west transepts is the lower portion of a free-standing tower known for at least two centuries as 'Gundulf's' tower. Some time at the very end of the eighteenth century the top third of the tower was removed and reused 'for building material' as a contemporary source puts it¹. It was then left as a ruined shell, with much of its inner face robbed, until 'repaired, roofed and furnished at a cost of over £1,600 in 1925' (to quote from the plaque inside) by the Freemasons of Kent.

In the eighteenth century the tower was 'generally allowed to have been erected by bishop Gundulf, and there is a tradition of its having been called the bell tower, and of its having had five bells hanging in it; yet the better conjecture is, that it was first intended as a place of strength and security, either as a treasury or a repository for records²'.

This is the beginning of the making of a legend about the tower which needs a careful re-assessment. In its final form, written down nearly a century ago by W.H. (later Sir William) St. John Hope³. It was suggested that the tower was raised 'for defensive purposes . . . probably soon after Gundulf's consecration' [in 1077]. To be fair to Sir William, whose architectural history of the Cathedral is a very fine piece of work, his assessment should be quoted in full⁴:

'That the tower was built in Gundulf's time is evident from its character, but the object of it is somewhat doubtful. Primarily it may have been raised for defensive purposes, or as a treasury and record tower, but there is documentary proof that it was at an early date used as a campanile

Hope also wrote:

'That the tower was built before the church is proved by the existence of a tall narrow window (now blocked) in each side of the ground-storey, two of which became useless when the church was erected'.

Unfortunately all that this **proves** is that the tower was built before the mid-thirteenth century north-west transept (which now abuts it on the west), and before the narrow space between the tower and north choir aisle was filled in to make the wax chandler's lodgings (on the south)⁵, and the Sacrist's checker (on the east). There is no evidence whatsoever that the tower was built before Gundulf rebuilt the cathedral.

The beginning of the legend perhaps goes back to the publication of the *Textus Roffensis* in 1720 by Thomas Hearne⁶. In the twelfth century manuscript of the *Textus*, there is a famous passage that says that Gundulf was considered by his contemporaries, to be 'very competant and skilful at building in stone'⁷. There is no doubt that Gundulf supervised the

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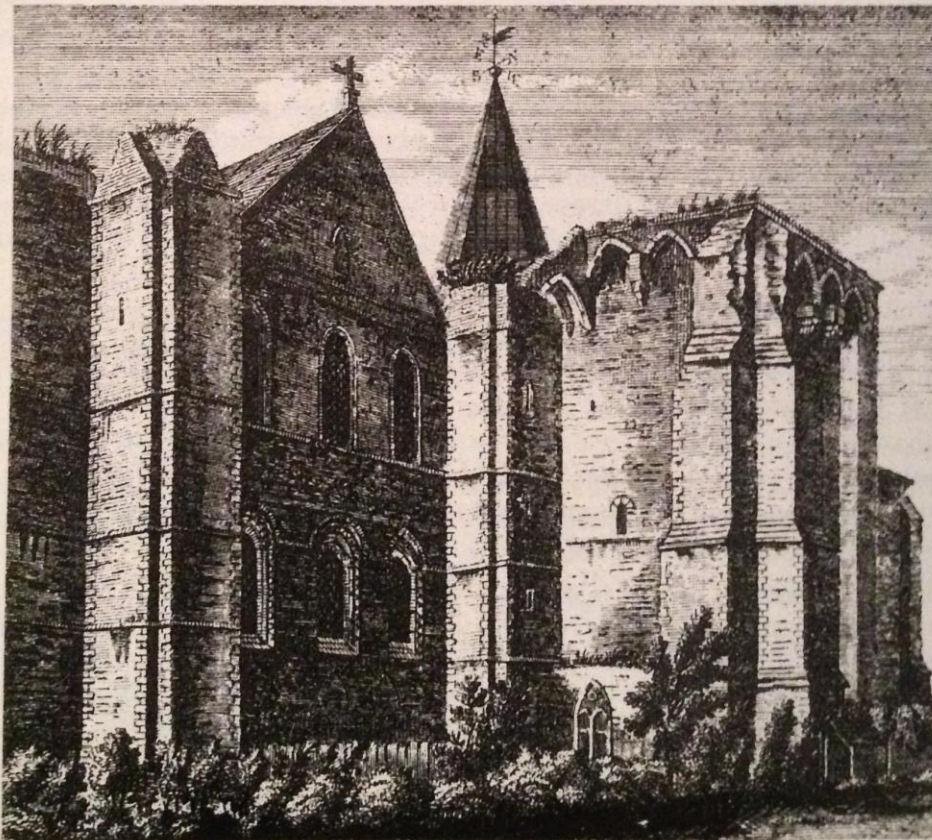
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rebuilding of the cathedral soon after his appointment as bishop in 1077⁸, and that he was employed by William the Conqueror to oversee the building of the White Tower in London. He also helped with building work in 1088 at Rochester Castle, and may have assisted the start of work at West Malling Abbey in the 1090s. His influence can also perhaps be seen in some of the new parish churches in Rochester Diocese⁹. There is, however, no documentary evidence to link Gundulf's name with the tower on the north side of the cathedral. Nor is there any documentary evidence to suggest that this tower was anything other than a bell-tower, which was in use from the mid-twelfth century. St. John Hope himself pointed out that 'there is documentary proof that it was at an early date used as a campanile', and the tower is first recorded in Prior Reginald's time when he is said to have 'made two bells and placed them in the greater tower'¹⁰. Unfortunately Reginald's exact dates are not known, but he is documented as prior in 1155 and 1160¹¹. Later we are told that 'Thalebot the sacrist [the senior monk who had responsibility for the bell tower] made . . . a great bell which even to the present day [i.e. the early fourteenth century] retains the name of the aforesaid Thalebot'. Another sacrist Ralph de Ros, who is recorded as prior in 1193 and 1203 and so must have been sacrist sometime before this¹², is said to have made a bell called 'Bretun'. There were thus four bells in the campanile by the early thirteenth century, and one hundred years later both 'Thelebot' and 'Bretun' were still there in the 'Greater tower' and being used¹³. In 1343, however, during the episcopate of Hamo de Hythe it is documented that 'the bishop caused the new campanile of the church of Rochester to be carried up higher with stones and timbers, and to be covered with lead. He also placed in the same four new bells whose names are Dunstan, Paulinus, Ithamar and Lanfranc'¹⁴. This reference has always been taken to indicate the date of the heightening of the crossing tower and the adding of the timber and



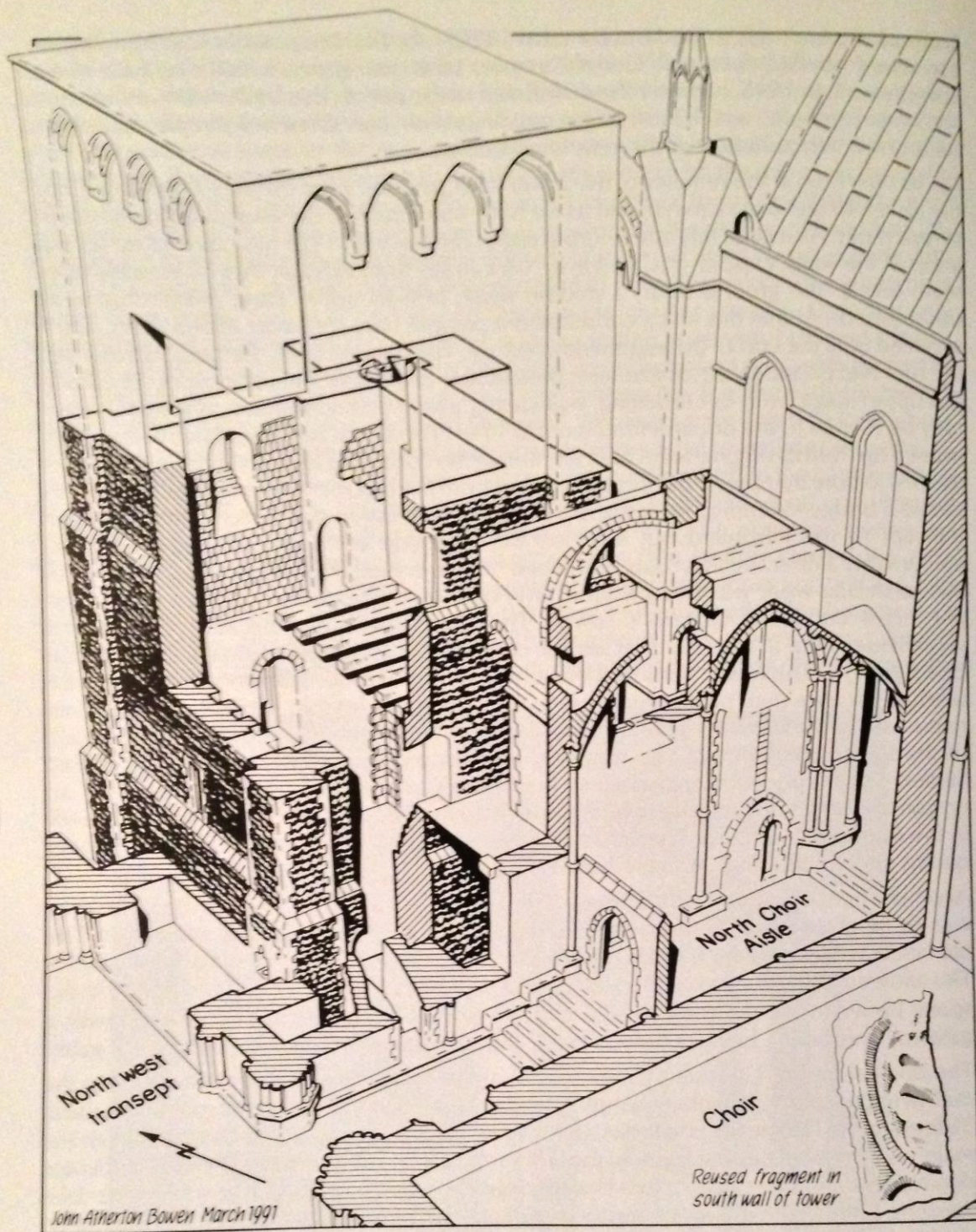
Gundulf's North Tower as it was in 1781

lead spire (which was to be demolished in 1826)¹⁵, but it is just possible that this refers to the new corbelled out top of Gundulf's tower (also now gone), which may have had a spire as well. In 1545, just after the dissolution of the priory, two bell towers are referred to: 'six bell steeple', which must be the crossing tower, and 'three bell steeple', Gundulf's tower (see full quotation of this reference below).

Let us now look at the remains of the tower itself, and see what features it contains. Only the lower 40 feet or so survive, and as we have seen much of the interior facing has been stripped out. As well as this, the refurbishing of the tower in 1925 has covered up several areas of the walls. Despite this, however, we can see that originally there were only three main levels: the ground floor, a middle stage, and an upper stage (which has been demolished). Above this was a corbelled out parapet base (certainly added later), which survived until the end of the eighteenth century. The parapet itself, the bell chamber and the roof had disappeared long before, presumably in the seventeenth century. The top of this upper stage, with its corbelling, was clearly a later addition which, as we have seen, may be related to the documented work in 1343. The actual bell-frame was presumably moved up from its original level to sit just above the corbelling level at this time. It is also of interest to note that a view of Gundulf's tower from the east in the later eighteenth century shows a bridge extending from the top of the north-western stair turret of the north-east transept to the corbelled out level on the east side of Gundulf's tower. This was presumably a direct access route to the bell-chamber itself. Probably at the same time as the corbelling work was being added, two large buttresses were also built outside the north-east corner of Gundulf's tower. This must have been because of structural weaknesses here in a corner that almost certainly contained an original spiral staircase (see below)¹⁷. The lower parts of these buttresses, of course, still survive, and they are unusual because their plinth blocks are made of Purbeck marble, while their chamfered quoins are of a yellow fine-grained sandstone (probably coming from the Hasting beds¹⁸ of the lower Cretaceous). The transport of freestone from 'Farlegh' (Fairlight in East Sussex) via the port of Winchelsea to Rochester Castle in 1367-8 is documented¹⁹ so presumably this stone may have been brought to Rochester by sea for other work as well in the fourteenth century. There has also been much later repair in brick to the upper quoins and weatherings of these buttresses.

Another change that was happening in this part of the cathedral at about the same time was the heightening of the north choir aisle outer wall and the insertion of a new vault. The old lancet windows were blocked, and higher 'clerestory' windows were added instead. This allowed two storied chambers for the wax chandler and the sacrist to be added in the space between the Cathedral and Gundulf's tower. To the north-west of the tower a gateway was built a bit later (which is still called the Sextry Gate, i.e. the Sacristy gate).

The original part of Gundulf's tower which, as we have seen, was probably built in the mid-twelfth century, is in plan a simple square building with external dimensions of about 35 feet square (19 feet internally). At the corners are slender pilaster buttresses, while the main wall thickness at the base is about 7 feet. Higher up the tower the wall thickness diminishes slightly because of two chamfered-in offsets. The principal building material is ragstone rubble with quoins of ragstone and tufa. These materials were easily brought up the Medway from quarries a few miles to the south. The ground floor level was originally lit by four tall and narrow rectangular windows. Internally these windows splay back to larger openings with semicircular heads. Later, as we have seen, these windows were covered externally on the west, south and east. The window on the south, though now blocked up²⁰, seems to have been adapted to a doorway into the first floor chamber of the wax-chandler's lodging. On the old internal window sill are the surviving remains of a very steep series of steps. These perhaps ran downwards to a ladder from the ground floor.



In the original ground floor storey, two floors have now been contrived, and above these is a third storey in which the cathedral choir have their daily practice. As one goes up the final few modern steps into the practice room, the very large holes for the original timber joists can still be seen on the south-east wall. There is also a slot running at right angles to these along the inside edge of the wall, this must have been for a wall plate just below the joists. Today all these slots are only empty voids. The modern choir-practice room floor is now at about the same level as the ancient floor, and this was perhaps originally a ringing

chamber. It too originally had a single window in each wall. Externally these windows are slightly larger than those on the ground floor, and have semi-circular headed external openings. Inside them are splayed jambs, and have steep window sills. All the surviving windows in the tower are completely plain and undecorated, and so can only suggest a broad construction date within the Romanesque period (i.e. late eleventh to later twelfth century).

In the north wall of the tower at this level (i.e. in the choir-practice room) and near to the north-east corner is the remains of an original doorway²¹. This appears to have led to a passage that ran eastwards (part of the barrel vault over this passage is just visible, presumably to an original staircase in the north-east corner. No other evidence for this stair is visible, although, as we have seen, its presence may be inferred from the need for large later buttresses here. There is another original doorway at the same level in the west wall near the south-west corner of the tower. The surviving straight passage behind it seems to suggest that this led straight through the wall, it is now blocked by the upper part of the thirteenth century transept wall. Did it possibly originally lead to an upper level in the earlier transept in Gundulf's church? Another possibility is that it too originally led to a spiral staircase in the south-west corner, but there is no real evidence for this. Finally, it is possible that the passage leading through the wall was made to lead, in the later medieval period, to a (now blocked) stair above the east wall of the transept. This would have run up to the north choir aisle roof, and then on to a door in the crossing tower²². This is perhaps given added weight by a lease from the Dean and Chapter to Nicholas Arnold priest, dated 7th April 1545²³,

'of all their lodgings which was sometimes called the wax chandler's chambers, together with the little gallery next adjoining with all usual ways, that is to say, through the tree-bell steeple sometimes so-called [i.e. Gundulf's tower]. and so up to the north side of the church and so on to the stairs that goeth up to the six-bell steeple [i.e. the central crossing tower], at a rent of a taper of one pound of wax, to be offered on Good Friday to the sepulchre of Our Lord'.

Sadly so much has been destroyed in and around Gundulf's tower since the mid-sixteenth century, that we will probably never know exactly how the various rooms and levels here worked²⁴. However, I hope I have managed to show that 'Gundulf's tower' is no more than a twelfth century free-standing bell-tower in origin, which was rebuilt in the fourteenth century to make an enlarged structure.

As the name 'Gundulf's tower' has been in use for over 200 years, I do not suggest that we drop it, but instead use inverted commas. Perhaps the guide books can now make more of its use as the cathedral's campanile.

Tim Tatton-Brown

ACKNOWLEDGEMENTS

I am extremely grateful to John Atherton Bowen for making a fine cutaway perspective drawing of 'Gundulf's tower' to illustrate this essay (and to the Cathedral Friends for funding his work). John has also discussed various aspects of the surviving fabric with me which has greatly assisted my task.

REFERENCES

1. The magnificent free-standing bell tower at Salisbury Cathedral was also totally demolished in 1790.
2. E. Hasted, *The History and Topographical Survey of the County of Kent* (2nd edition, 1798) IV, 102.

3. W. H. St. John Hope, *The architectural history of the cathedral church and monastery of St. Andrew at Rochester* *Arch. Cant.* 23 (1898), 201.
4. *Ibid.*
5. J. Thorpe, *Custumale Roffense* (1788), 174.
6. Or even to 1691 when Henry Wharton published the 'Vita Gundulfi' (Life of Gundulf) in his *Anglia Sacra. The life was written in c. 1120; for a modern edition see R. Thomson ed., The Life of Gundulf Bishop of Rochester* (Toronto Medieval Latin Texts 7, 1977).
7. *Textus Roffensis* (1720) ed. T. Hearne, 146. See also Thomson *ed. (supra)*, 79.
8. He had probably supervised the rebuilding of Canterbury Cathedral (1071-7) for Archbishop Lanfranc and may have done a similar job for him at the new Abbey of St. Stephen, Caen where Gundulf was prior under Lanfranc. He perhaps first learnt his skills as a monk at Rouen Cathedral then Bec (where he soon became sacrist). He moved with Lanfranc to Caen in 1063 and then to Canterbury in 1060.
9. For the Tower of London, see '*Textus Roffense*' (note 7), 212 and for Rochester Castle, *ibid.* 146. See also G. M. Livett, 'Early Norman churches in and near the Medway Valley' *Arch. Cant.* 20 (1893), 137-154. For an excellent account of Gundulf himself see R.A.L. Smith 'The place of Gundulf in the Anglo-Norman church' *Eng. Hist. Review* 58 (1943), 257-272.
10. British Library, Cotton Ms: Vespasian A22, f.85 and J. Thorpe, *Requistrum Roffense* (1769), 118.
11. J. Le Neve, *Festi Ecclesiae Anglicanae, 1066-1300, II Monastic Cathedrals* (1971), 79.
12. *Ibid.*
13. Hope, *op. cit.* (note 3), 202-3.
14. B. L. Cotton Ms: Faustina B5, f.89.
15. Hope, *op. cit.* (note 3), 276.
16. See illustration in Francis Grose, *Supplement to the Antiquities of England and Wales* (1781); the engraving is also reproduced in Hope, *op. cit.* (note 3), 202.
17. When these buttresses were built, the spiral staircase seems also to have been blocked up, hence presumably the need for a new access to the top stage from the adjoining transept turret.
18. The likely source is Cliff End Sandstone from the base of the Wadhurst Clay, which was quarried near Fairlight, see R. D. Lake and E. R. Shephard-Thorn, *Geology of the Country around Hastings and Dungeness* (1987), 27-30.
19. See Lambert Larking's transcription of a Fabric Roll in *Arch. Cant.* 2 (1859), 112 and 121.
20. In the external blocking, and now visible from the fire escape stairs down to the ground floor, are two reused architectural fragments. One is decorated with a mid-twelfth century palmette design.
21. Now partly filled in by a locked cupboard.
22. Destroyed when the central tower was rebuilt in 1826.
23. J. Thorpe, *Custumale Roffense* (1788), 174, quoted in Hope, *op. cit.* (note 3), 293.
24. It would be nice to find more drawings of Gundulf's tower before the end of the eighteenth century when its top was removed; also any photographs of Gundulf's tower (particularly of the inside), before its restoration in 1925.

EXCAVATIONS AT ROCHESTER CATHEDRAL

During April and May 1990 three small trenches were cut against the Chair Store of Rochester Cathedral, in advance of a scheme to underpin the store, built in 1970. The excavation commissioned by the Cathedral architect, Mr. Martin Caroe and the Cathedral's archaeological adviser, Mr. Tim Tatton-Brown, was funded by the Dean and Chapter of Rochester Cathedral.

The Chair Store is situated in the Lay Cemetery built against the north side of the cathedral in the western angle of the north transept. The trenches, excavated to natural head brickearth were cut below the concrete slab foundations of the Store to enable contractors to underpin and stabilise the structure.

Three trenches, each 3 metres by 1 metre were cut against the Chair Store walls to an average depth of approximately 4.5 metres below the existing subsoil of the Lay Cemetery. Despite the restricted size and exceptional depth of the cuttings (steel shoring was installed by the contractors, Tradpin Ltd.) an interesting sequence of archaeological deposits was encountered.

At the level of natural brickearth deposits of Late Iron age topsoil were exposed in association with a small number of pits and a ditch yielding pottery of the first half of the first century A.D.

The earliest occupation horizon was capped by further deposits of clay and loam indicative of upcast from the cutting of a number of nearby Roman pits. The pits, three in number, yielded pottery of first-to third-century date. A fourth pit, located during the underpinning operation was cut late in the sequence, and contained substantial quantities of daub from a burnt timber-framed mud-walled structure, perhaps indicating the presence of a nearby Late Roman building.

Very little archaeological evidence for the Anglo-Saxon period was recovered, this consisting of one residual shred of seventh-century organic-tempered pottery found in a Medieval grave.

Overlying the latest Roman horizon was a 3 metre thick deposit of disturbed dark loam, containing a substantial number of inhumation burials. Although slight colour and textural changes in the loam were in evidence, individual grave cuts were almost impossible to determine and the phasing of the sixty-three or more human burials exposed during the work was established on the basis of intercutting or superimposed skeletal material.

The earliest burials were contained within stone-lined cists, of mortared chalk block, tufa and ragstone construction. Some of this masonry may have been gleaned from a Roman source. One cist burial contained the fragmented remains of a pewter chalice, deliberately placed in the hands of the deceased at burial. The chalice awaits precise dating within the period mid thirteenth to early sixteenth century. A second phase of cist burials overlay or cut the first. These were in turn cut or sealed by graves dating from the late medieval period to the nineteenth century.

The sequence of the late Iron Age and Roman deposits in such a small excavation area is difficult to interpret, but the occurrence of pits would tend to confirm that the area was open ground and peripheral to settlement. However, the large amounts of daub within the latest Roman pit might suggest the presence of a nearby timber building of the late Roman period, and overall the recovered pottery assemblage implies occupation to the end of the Roman period. A coin of the House of Theodosius (388-395) was found redeposited in one of the Medieval graves.

The earliest reference to the Lay Cemetery seems to occur in 1418 although it was



Burials 29-32 of medieval date burials 30 and 31 are within the remains of chalk block cists; of the latter burial only the skull remains (scale 1 metre)



Burial 60. The best preserved medieval cist with a further stone block beneath the skeleton, the skull of which is missing having been disturbed by later burials.

probably in use long before this. The cemetery's history is related to that of the parish of St. Nicholas which appears to have been in existence by the mid twelfth century. The parishioners had the use of an altar within the nave of the cathedral from 1147 and possibly from 1077 (Hasted 1797, 155). In 1312 an agreement was reached whereby the parishioners would cease to use the altar if the monks built them a church. However, there is no further documentary mention of the church until 1418 when a licence to 'continue and compel' the building of a church in the 'cemetery to the north' was issued by the bishop. The church of St. Nicholas was consecrated in 1423.

Nineteenth-century prints show that the cemetery was walled at some time between 1806 and 1833. Within the walled area the ground level seems to have been raised by c. 1 metre, presumably so that more burials could take place. The nineteenth-century wall had iron railings which survived into this century, when they were probably removed as part of the war effort. Photographs of c. 1900 show that there were many more gravestones than are present now. The recording of surviving grave markers formed an important part of the project and was carried out entirely by local volunteers who hope to compile and eventually publish a comprehensive record of all the memorials in the cathedral and cemetery. Many of the markers that survive in front of the cathedral are now laid horizontally. Although one modern stone dating to 1970 is present, it seems that burials ceased in the mid to late nineteenth century, when a new cemetery was opened on the outskirts of the city.

Alan Ward



EDUCATION OFFICER'S REPORT —

*WHO OR WHAT CREATED
THE UNIVERSE? —
a question of gravity?*

If you will pardon the pun I cannot help but say that the second sixth form conference at Rochester Cathedral on the 16th November 1990 started with a bang!

Following the success and popularity of last year's event which examined the topic Church and State the field lay open this year for an appraisal of the popular debates between Religion and Science.

The title of this report was the title of the opening address given by Christopher Isham, Professor of Theoretical Physics at Imperial College, London. Professor Isham skilfully presented the scientific theories relating to the creation of the universe in a way that was exciting and provoking. The arguments ranged from Big Bang theories through Relativity to the finer and somewhat mind blowing aspects of Quantum Mechanics.

The atmosphere in the main hall of the King's School was one of intense concentration as the three hundred and twenty students present grappled with the incredible ideas that Professor Isham put before them.

— **the schools comment:**

I have had several letters from teachers following the event who have expressed their appreciation and those of their students. One teacher wrote:

'I thoroughly enjoyed the day, and how impressed I was with the calibre of the speakers . . . some of my students were floored by Prof. Isham but all thoroughly enjoyed the experience'

Another teacher wrote:

'My students thought it was a worthwhile experience and would be interested in a similar day next year'.

— **fact and faith:**

It was a great encouragement that Professor Isham also happens to be a Christian who holds firmly to his faith which is in no way threatened or compromised by his academic pursuits. Rather, he suggested that the more science was able to unpack the more it seemed appropriate to give thanks to God for the wonder and beauty of His creation.

One of the main concerns is the impact that scientific discovery has had on religious belief and understanding. Ever since the enlightenment in the mid-seventeenth century, the traditional authority of religion has been challenged by the belief that human reason is sufficient for mankind. For all thinking people, faith has been affected, and in many cases eroded, by the claims of science.

— **religion and science: the need for dialogue:**

The impact and a possible response was examined in an entertaining manner by Dr. Christopher Knight, Director of Theological Studies and Chaplain of Sidney Sussex, Cambridge. Dr. Knight's particular interest is astronomy and when I invited him to speak, great claims were being made that 'the Hubble experiment' would enable scientists to witness the creation of the universe itself.

Many people believe that whenever science makes progress in the study of creation, faith in God is set back. As the gaps in our knowledge are filled, so God is pushed further back into the murkier parts of his creation.

This need not be the case, argued Dr. Knight. Far from conflicting with one another, faith and science actually need one another, and humanity needs both. Dr. Knight endorsed the view suggested by Dr. John Polkinghorne that science is concerned with the how, the bible is concerned with the why and of course, the who. The argument was backed up with a bit of Wittgenstein for good measure!

— **meeting the wider concerns of education:**

It has to be said that the primary function of this event lay beyond the mere content of the conference; the creation of the universe is really quite a minor issue! Rather, the conference is a context for dialogue between students of different social and cultural backgrounds and, particularly important to me, an opportunity for dialogue between the subject disciplines which are all too frequently kept rigidly separate in our schools.

The response to the day has once again been very encouraging. Places have already been booked for conference III which will focus on medical ethics with particular reference to the difficult area of Aids. This event will take place on Friday 22nd November 1991. Preparations are also underway for conference 1992.

My hope is to set up an annual 6th form conference which will form an integral part of the Cathedral's commitment to all our visitors. I welcome any ideas and suggestions for themes and speakers, particularly in areas of social concern.

ROCHESTER CATHEDRAL VISITORS: a developing ministry:

As the work amongst visitors grows and develops I am constantly on the lookout for volunteer support whether with the school groups or with the wider concerns of the visitor programme. This may involve working with school children on the Monks and Monasticism activity session; essentially a role play in which the children dress up in monks habits, learn a monastic chant, find out about the art of quill making and writing. It

is also helpful having extra people at hand to assist the groups with their worksheet material, or just to be around to talk about the cathedral and offer a sense of welcome. The room which the school groups use for lunches always needs to be manned and involves running a small sweet and drinks shop.

With the development of adult work in the Cathedral I envisage a greater need for more guides and welcomers. The visitor centre itself is the ideal place for setting up a permanent exhibition on the life and work of the Cathedral but depends upon willing volunteers in terms of time, historical and artistic skills. There is of course the daily task of meeting the needs of the visitor in the Refectory; this is hard work but part of our increasing commitment to visitors. With the Decade of Evangelism upon us there is an ever present sense of urgency in ensuring that in this place the visitor will find a welcome and something of the knowledge and love of God.

Please do not hesitate to contact me at the Cathedral Office if you feel able to contribute in any way to this exciting, challenging and rewarding work.

Anton Müller
Education Officer

HENRY VIII AND ROCHESTER CATHEDRAL

In this year which witnesses effusive commemoration of the 500th anniversary of his birth this paper relates some of the events which connect the King to the cathedral.

Henry VIII was born at Greenwich Palace on 28th June, 1491, the second son of Henry VII by Elizabeth of York. Following the death of his elder brother Arthur in April, 1502 the Duke of York, as Henry was styled from 1494, became Prince of Wales. On 11th June, 1509, Henry, now King, married his brother's widow the infanta Catherine of Aragon. The marriage and train of events which followed from it touched Rochester and its cathedral more than once¹.

Henry VIII enjoyed nothing better than showing off his real and imagined splendour. An occasion to dazzle Queen Catherine's nephew, the holy Roman Emperor, Charles V, presented itself in 1522. Charles V actually came to England twice, the first occasion being May, 1520 on the eve of the meeting known as the Field of the Cloth of Gold. This was a brief visit as King Henry was preparing to leave for Guisnes. Charles's second visit, to negotiate and sign the alliance which would lead to the humiliation of France, was more leisurely. With great circumstance the King and Queen with the Emperor attended high mass in the cathedral on Sunday 1st June, 1522². John Fisher the saintly diocesan was present. What a scene of triumph that now far off summer morning must have been. Bells pealed, trumpets sounded and the organ played as the two monarchs and Queen Catherine, preceded by the Lord High Chancellor, Cardinal Wolsey, who also happened to be Archbishop of York and Archbishop Warham, accompanied by a glittering court, made their way in stately procession through the nave to the choir. There surrounded by beautiful hangings, doubtless seated on chairs of state raised on a dais beneath a tester, among the shrines of Saints Paulinus, Ithamar and William of Perth, the three worshipped as the liturgy, with all the antique ritual and ceremony attendant upon the rite of Sarum, was celebrated. It was a glorious sunset for the old order.

By a papal bull of 1521 King Henry was awarded the title Defender of the Faith for his book against Luther, *Assertio Septem Sacramentorum*. As much of this treatise was the work of Bishop Fisher the prelate's thoughts as the King passed himself off as a great scholar can only be wondered at.

The procession of Henry VIII's six consorts need not concern us here, except to mention that he met his most sensible wife, the Princess Anne of Cleves at a house on Boley Hill; but the suppression of the monasteries is a matter of great import which will engage our attention.

Toward the close of the monastic era the priory attached to the cathedral church of St. Andrew in Rochester was neither wealthy nor well manned. In 1498 there were only twenty-four monks for an establishment of sixty³. The income of the priory from the annual return to the exchequer in 1524 is given as £486-11-6⁴. (Nevertheless approximately £203,379.15 in modern figures). By the time the convent signified its acknowledgement of the royal supremacy on 10th June, 1534 numbers had fallen again because in all signatures on the document did not exceed twenty⁵. When it came to signing the deed of surrender for the priory on 8th April, 1540 it was done by the prior alone, 'Per me Walterum Boxley Priorem Roffen'⁶.

Following the suppression the convent was immediately replaced by a secular chapter organised by letters patent dated 20th June, 1541⁷. This was all very well but because the King reserved to himself all of the monastic buildings the chapter of 'our new Cathedrall Church', a 'Dean, vi prebendaries vi pety Canons Epistoler and gospeller vi lay syngyng men one master of Choresters viii Corresters one Scole master for Grammar and one usser'⁸, was to a man without a dwelling place and to this we shall return.

Even before the suppression King Henry maintained a lodging attached to the priory. This and the monastic buildings he specifically excluded from the use of the Dean and Chapter. It is not known what was the appearance of the King's lodging which was situated over and beyond the east range of the great cloister. This lodging was greatly extended so that the royal and state apartments occupied all of the buildings surrounding the cloister. It is reasonable to suppose that the infirmary buildings and the houses of the prior and chamberlain were given over to the servants and suite, for whose use they probably required little alteration⁹.

Royal building works were meticulously recorded for the exchequer and those at Rochester are not an exception. Two important accounts survive in the Bodleian Library for the works at Rochester in 1540-1543¹⁰.

In a short paper, such as this, it is not possible to discuss the alterations and repairs which occupy forty pages and totalled £1,270-14-7 (£531,160.96). But one small matter perhaps illustrates the working of the King's mind better than many another. On folio 57b it is recorded among other items under:

The Glasyer

Item for taking owte of the said Lady Hayward armes of ii windows in the Kings chamber of presens and setting in of new glas, at vid the payne.

Item yet for taking owte of Lady Haywrdes armys of a wyndowe in the Quenes gret chamber and setting in of new glas agayne vid.

Lady Hayward is of course Queen Catherine Howard, executed on 13th February, 1542. Surely not just vindictive spite caused the King to erase any memory of his fifth consort. Was his conscience troubling the ageing tyrant?

Although the King took away all the monastic buildings from his newly constituted Dean and Chapter of 'our cathedral of Christe and our lady Marye in our Citie of Rochester', why the dedication to St. Andrew had to be changed is not explained, he proceeded to give them dwellings through a commission appointed for assigning them to the individual members of the chapter¹¹. The Deanery, an L shaped building which stood at right angles to its seventeenth century successor, contained 'two parlours, a kitchen four chambers a gallery a study over the gate a garden thereunto lying on the north side from the Kings

graces lodging a vault for the Deanes woodhouse lying under the vestry a stable for the Deane joining to the tower gate a dovecot in the wall joining the vines always to be reserved for the Deane¹².

John Symkyns, the fourth prebend, formerly prior of St. Gregory, Canterbury¹³, was allotted accommodation to the north of the Sextry gate, where the Dean's study was located, along the High Street. Hugh Aprice alias Dr. Hughes, holder of the first prebend¹⁴ and John Wildbore, holder of the second prebend, and formerly master of Newark hospital in Strood¹⁵, were housed in the High Street. Successor houses to this accommodation were demolished in 1887 and their site is now occupied by the war memorial and an open space. Robert Johnson the third prebendary was housed to the north of the Sextry gate. Although accommodation was found for Robert Salisbury and Richard Engent, respectively holders of the fifth and sixth prebends, the location has not been determined.

Sir William St. John Hope, the distinguished historian of the cathedral at the turn of this century, is of the opinion that the 'pety canons' with the 'epistoler' and 'gospeller' the 'singing men', the master of the choristers and other members of the foundation were housed along the line of the wall of Henry III. By 1588 this area was spoken of as 'the long gallery called the Cannon Place' and even at that early date the organist lived at the eastern end of it¹⁶.

So the Dean and Chapter was housed by the King. Rather a pointless exercise because by 1542 King Henry was bored with his Rochester project, part of a grand scheme to fit up lodgings in several of the suppressed monasteries to facilitate travel, because on 8th March he granted custody of all the royal houses in the precincts to Sir George Broke, Lord Cobham, at 4d. a day payable at Lady Day and Michaelmas¹⁷. Lord Cobham sold all of the former royal manor to the Dean and Chapter on 4th July IV and VI Philip and Mary (1558)¹⁸. Within eighteen years from their establishment the Dean and Chapter gained control of all those buildings that had been confiscated at the suppression.

Before the dissolution there was an excellent library in the priory at Rochester. Possibly because the convent buildings were briefly converted into a royal staging post many manuscripts and books found their way into the royal collection¹⁵. One such is a copy of the Gospels which had belonged to the countess Goda, sister of St. Edward the Confessor, when it was bound in silver and studded with jewels. Now, denuded of such finery, the Gospels rest in the King's Library of the British Library. Two catalogues of the once extensive Rochester library survive, the earliest dated 1130 is contained in the *Texus Roffensis*. The second, drawn up by Alexander the Cantor, who was also librarian, in 1202, was discovered in the nineteenth century in St. Augustine of Hippo's *De Doctrina Christiana*. Alexander's catalogue, of which *De Doctrina* is No. 11, consists of 280 works²⁰. Ninety-six of the Rochester manuscripts survive in the King's Library ranging in date from the ninth to the fifteenth centuries. Thirty-seven other books which disappeared from Rochester at the dissolution have been traced. William of Malmesbury's *Gesta Regum Anglorum*, No. 110 in Alexander's catalogue, now *Harleian Mss.*, 261 in the British Library, is one such. The *Gundulf Bible*, an eleventh century mss., described in the 1202 catalogue as *Vetus et Novum Testamentum secundum translationem Ieronimi, in II voluminibus veteribus*, among the greatest losses resulting from King Henry's activities at Rochester, did not find its way into the royal collection. Eventually, after many adventures, it was purchased in the nineteenth century by the great bibliophile Sir Thomas Phillipps. From his collection it found its way to the Huntingdon Library in San Marino, California from where it may not be removed under any circumstance.

It was fortunate that in John Leland (1506?-1552), the King's antiquary, a scholar of

distinction, the library at Rochester in a way found a true friend. All of the books and manuscripts transferred to the King's library at Westminster are inscribed Liber de Claustro Roffensi, many still carry the name of the original donor and are therefore easy to identify.

For good or ill King Henry VIII touched Rochester and its cathedral in several ways. His royal palace was of short duration but his 'new cathedral' and 'new school' continue to flourish. Thanks to his scholarly antiquary we may still read, if we have the inclination, several manuscripts which were at Rochester almost eight hundred years ago.

In the Precinct, King's Orchard will for ever be associated with that masterful man who did so many great and good things in his life and yet was flawed and warped by evil.

David A. H. Cleggett
Michaelmas Day, 1990

Notes

- 1 Sources for the paragraph of the paper setting the scene are *Burkes Peerage* 1970 (last) edition; and *Dictionary of National Biography*.
- 2 Rutland Papers, Camden Society.
- 3 Palmer, G.H., *The Cathedral Church of Rochester*. London, George Bell & Sons, 2nd edition with corrections, 1907, p.18.
- 4 Bells, p.18.
- 5 Bells, p.18.
- 6 *Thorpe Mss.*, Society of Antiquaries, Mss., CLXXXVIII 8. After the suppression the last prior, Walter of Boxley, took his own name again, Walter Phillips.
- 7 Letters Patent XXXIII Henry VIII (1541) part 9 membrane 17 (28). Walter Phillips was named as first Dean by the King in the foundation charter. (*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII*. ed. Brewer, J.S., 23 vols. in 38. London, HMSO, 1862-1932, XV No. 474). Phillips lived on until November 23, 1570.
- 8 It is difficult to think of a cathedral founded in 604 as being made new in 1541 but it is one of the more absurd actions of the King that he considered all the monastic cathedrals as having been refounded by himself. In reality they continued but with a different capitular body. The absolutely new cathedrals at Peterborough and Gloucester, for example, had similar establishments to that at Rochester (*The Foundation of Peterborough Cathedral*, Northamptonshire Record Society, 1941, p.104).
- 9 St. John Hope, Sir William, *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester*, London, Mitchell and Hughes 1900, p.206.
- 10 *Rawlinson Mss.*, Bodleian Library, Mss., D. 785. These accounts were transcribed by St. John Hope and published as, *Accounts of the Royal Surveyor of Works Rochester, 1540-403*, London, Mitchell Hughes and Clarke, 1905.
- 11 *Thorpe Mss.*, mss., 177, 178, 188, folio 197.
- 12 Public Record Office, Bishops Temporalities 614, quoted in St. John Hope, pp.207-208.
- 13 Le Neve, John, *Fasti Ecclesiae Anglicanae 1541-1857* recompiled by Horn, Joyce M., London, Institute of Historical Research, 1974, p.65.
- 14 *Fasti*. p.60.

- 15 *Fasti*, p.61.
- 16 St. John Hope, p.210. By 1647 Canon Row was described as 'all that long row of buildings within the wall, consisting of eighteen several low rooms and five upper ones, in which divers old and decrepit poor people inhabit, that did belong to the cathedral church'. (Denne, S., *The History and Antiquities of Rochester and its Environs*, Rochester, T. Fisher, 1772, p.99).
- 17 Public Record Office. Augmentations Office Miscellaneous Book 235. folio 64b.
- 18 The document recording the transfer of the buildings erected by King Henry, which were almost immediately demolished, is in the *Cecil Papers*, deeds 220/36, at Hatfield House.
- 19 For the survival of the manuscripts from the library see Casley, David, *A Catalogue of the Manuscripts of the King's Library*, London, 1834, p.3 et seq.
- 20 Precentor Alexander's remarkable catalogue is printed in, Rye, W.B., *Catalogue of the Library of the Priory of St. Andrew, Rochester, A.D. 1202*, Maidstone, *Archaeologia Cantiana*. Vol. III (1860), pp.47-64. See also MacKean, W. H., *Rochester Cathedral Library*, Rochester, 1953.

THE LAPIDARIUM

One day in 1980 I was walking towards the South Door of the Cathedral (before the porch was built) when I noticed a carved stone of the Norman period with a beautiful lattice pattern lying exposed in a flower bed where the soil had been washed away by torrential rain. It was too good to leave to the mercy of the elements, so I picked it up and took it home to save it from harm.

It was then that I remembered a footnote in St. John Hope's, *Architectural History* (1) to the effect that his friend and assistant George Payne, FSA had gathered together and placed in the slype beneath the Chapter Room 'a large number of carved and moulded architectural fragments, some of considerable beauty and interest that have been found from time to time at successive "restorations".' Despite George Payne's efforts, the stones had since been scattered again, a few preserved elsewhere in the cathedral, but many simply piled up on a ledge inside the ruined Chapter House, exposed to the weather. Some of the best have disappeared, doubtless taken as souvenirs or ornaments.

The late Emil Godfrey, Surveyor to the Fabric, loved the Cathedral and its stones; and when I discussed this with him in 1981, he was very enthusiastic about the possibility of establishing a lapidarium, or depository of carved and worked stones. I then had to persuade the Dean (not as easy as you might think); and he had to persuade the Chapter to make available the old Treasury above the North Quire Transept. One problem was that it was littered with rubbish and with the old music books which the Choir had used in the nineteenth and early twentieth centuries. Paul Hale rescued the books which were worth saving, catalogued them and placed them in the Music Library in Gundulf's Tower.

Two of our young people, Claire Walker and Leslie Hudson, helped to collect the stones and move them up to the Treasury; and the Cathedral Campers (in 1986) repaired and cleaned the walls and floor. Martin Caroe, our present Surveyor, was very supportive and he designed the shelving, which was erected by craftsmen from the Royal School of Military Engineering. This included transforming the previously unusable but historic cupboards which had originally housed Dr. Bray's Library into storage for the most important archaeological remains. It also affords a large flat working surface. The

materials were paid for by our American friend, Mrs. Mary Covert, who took and still takes a keen practical interest in the project. She has also taken most of the pictures for a photographic record.

Nearly one hundred years ago St. John Hope wrote of the stones which George Payne had gathered: 'They have yet to be sorted and labelled' — and this remains true today. We need a competent person to produce a catalogue; and the Lapidarium will then be useful to students and scholars and to all who appreciate this part of our heritage.

Rochester is fortunate to possess some outstanding examples of carved and painted masonry, including three carved stones of the Anglo-Saxon period. One of these stones is on loan to the Guild Hall Museum, Rochester. Another is a rare example of a Ringerike stone with a unique Latin inscription. (2) A stone with the remains of an early twelfth century fresco was found in the vault of the Crypt during recent conservation work. The magnificently carved fragments found by Cottingham in the walled up tomb on the north side of the Presbytery, in 1825, are also kept in the Lapidarium. Doubtless they were hidden there as an act of piety and for safe keeping at a time of destruction following the Reformation. They were carved to the glory of God by those of whom we can say 'their prayer is in their handiwork' (Ecclesiasticus, 38,34) and as such they deserve our interest and protection today.

Anneliese Arnold

Footnotes:

- (1) W.H. St. John Hope, *The Architectural History of the Cathedral Church and Monastery at Rochester*. London 1900. p. 135+.
- (2) *Friends of Rochester Cathedral, Report for 1988/89*. p. 10f.

ROCHESTER 2000

The third contract funded by the Trust — the re-building of our magnificent organ and its redecoration — was completed ready for its re-dedication on Easter Day 1990, and the inaugural concert series got off to a great start with Simon Prescott on 12th May. These events proved so popular that the Trust was asked to arrange another for 1991. The opening recital will be by Gillian Weir on Saturday 11th May, 1991 and again there will be a special concession season ticket available for Friends at only £16.

The total expenditure supported from the Trust has now reached £800,000 with the next project, the cleaning, consolidation and conservation of the West Front, due to take place in the summer this year, at a cost of £160,000. At the time of writing we were still seeking £80,000 or so to cover this task.

Unhappily, our Treasurer, John Hoby, died in 1990, but his support continues, due to a substantial bequest made to the Trust.

Again we are pleased to report that, in 1990, many covenanted donors arranged for new covenants on the expiry of their originals, made soon after the Trust was launched.

Alex Barnett
Appeal Director

THE CATHEDRAL WEST FRONT: FORM, FUNCTION, AND FASHION

J. Philip McAleer

The existing west front is certainly the second constructed — and possibly the third intended — as the public face of the post-Conquest cathedral building. It was during the supervision of Sir George Gilbert Scott (1811-78), and again from 1888 to 1894, under the direction of John L. Pearson (1817-97), which latter included the underpinning of the west front, that two earlier designs were discovered. The first, revealed in 1888, was of the simple 'sectional' type, with a central portal of three jamb-shafted orders and pilaster-strip buttresses projecting only eight inches.¹ It survived — buried inside the present structure — above the foundations for about two and a half feet. As remains of plaster were found on the inner face, it seems likely this facade was completed.

At the same time, heavier foundations were found under the existing north flanking stair-tower, 'consisting of great blocks of tufa and rag stone', similar in character to those found earlier, about 1875-6, by Scott's clerk of works, J. T. Irvine, in front of the north aisle west wall². These blocks have been interpreted as evidence of the intention to construct a more imposing facade, one with two west towers.

The project, however, seems never to have been carried out, as similar preparations were not found on the south side. Nevertheless, this discovery perhaps explains why the westernmost pair of nave piers, which are an elongated octagon in plan, without attached shafts, are larger in their east-west dimensions than the other piers of the nave. In facades of the twin-tower type, as can still be seen at Durham Cathedral (1093-1133), Workso



Fig. 1. Rochester Cathedral. West front (1988)

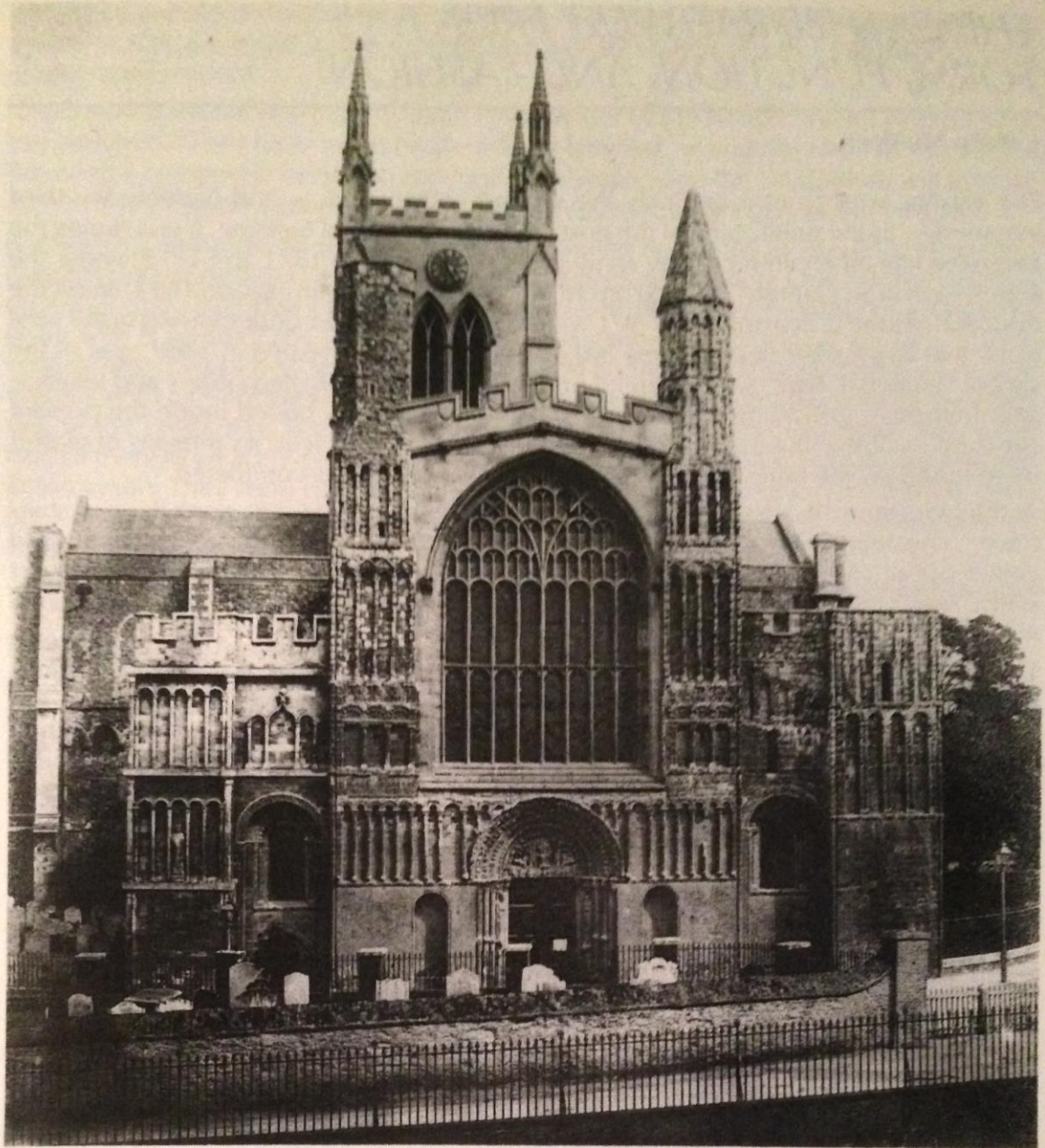


Fig. 2. Rochester Cathedral. West front before (1888)

Priory (1120-1170/80), or Southwell Minster (1108/14-1140/75), the piers under the inner eastern corners of the towers are always heavier than the others of the nave arcade. The sectional facade should be associated with the original post-Conquest building initiated by the second Norman bishop, Gundulf of Bec (1077-1108). The plan for twin western towers may be connected with a rebuilding of the nave begun shortly after the fire which, according to Gervase of Canterbury, devastated both city and cathedral monastery in 1137³. The present facade would then date from a separate building campaign, one perhaps as late as c. 1150 (?under Bishop Walter, 1148-82), representing a change in plan. It is clear that the existing west front was not built simultaneously with the aisle walls and arcades of the present nave, for there is a vertical joint visible at the end of each nave arcade; the coursing is not continuous across the arcade responds and the west wall. This suggests that the arcades were built while the first (sectional) facade was still

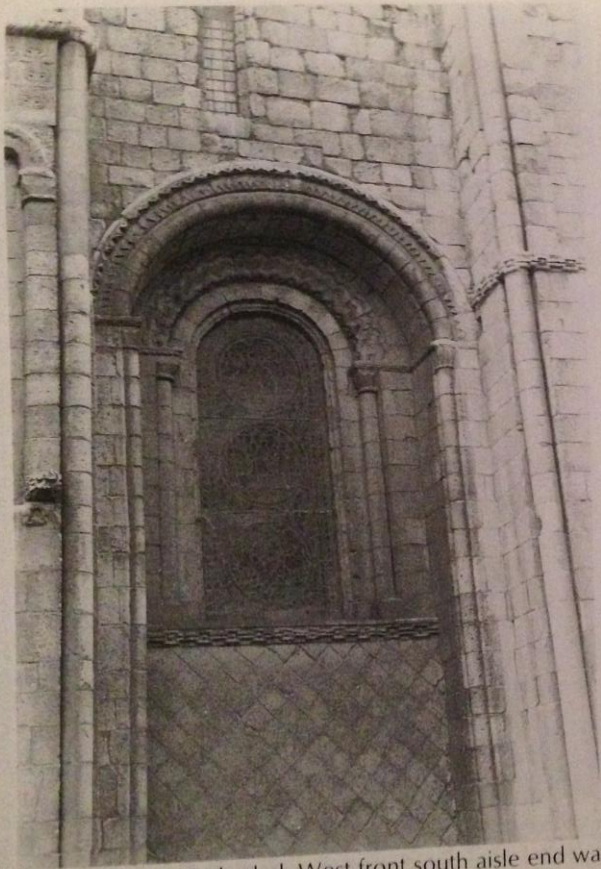


Fig. 3. Rochester Cathedral, West front south aisle end wall

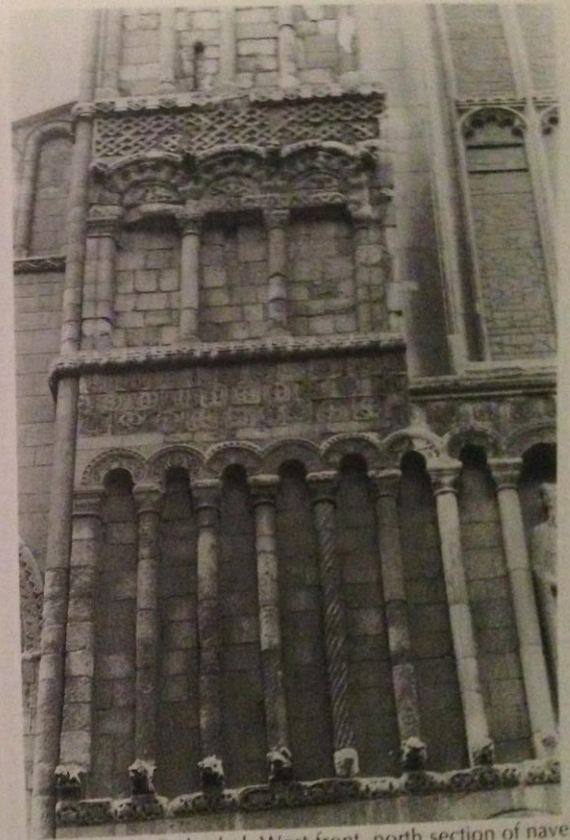


Fig. 4. Rochester Cathedral. West front, north section of nave end

standing, and that it was only replaced as the last phase of work. This in turn suggests that the particular form of the angle turrets as eventually built was a conscious compromise between these two other types of facades, one actually built, the other only — 'momentarily' — intended.

Although the resulting west front is modest in scale and in its basic architectural form, it is not without impact due to its richly arcaded and decorated surfaces. Nor is the fundamental form without interest with respect to the history of facade design in the twelfth century, as it is neither of the two standard types that predominated during the Romanesque [Norman — Ed.] period in Britain — the sectional facade and the twin-tower facade, although it is closer to the former than the latter.

General Description

The facade is characterized by the clear and emphatic articulation of its five components: a large turret at the outer angle of each aisle, the narrow terminal walls of the two aisles, and the broad end wall of the nave. The articulation is achieved by setting back the end walls of the aisles, thus throwing the nave end and the turrets into relief. Rather unusually, no buttresses were used. Originally, there was only one west portal — the central one, as the north aisle portal is a later insertion — flanked by shallow arched recesses. Taller, deeper recesses were placed in the aisle end walls, encompassing the small window at the end of each aisle. The surfaces are decorated with registers of arcading which are not horizontally continuous in design or level, but which are symmetrically disposed within the five vertical units. Three registers are on the nave end: the later Perpendicular west window has displaced most of the two upper ones. An additional three registers of arcading are found on the turrets which rise out of the angles of the nave end and which originally flanked a steeply pitched gable. (The existing one, with its low pitch and crenellations, is a consequence of the rebuilding of the nave clerestory and roof in the Perpendicular period). On each aisle end, a band of arcades, graded in height, fills the area between the arch of the recess and the slope of the aisle roof. (Formerly, there were horizontal, crenellated parapets, the result of flatter roofs placed over the aisles in the Perpendicular period, probably when the nave clerestory was rebuilt). Each angle turret — really a small stair-tower, for they contain spacious, generously proportioned newel-stairs — received four registers of arcading different in height and detail from those of the nave end.

Its Restoration History

Despite the appearance of harmony and authenticity, a good deal of the fabric of the front actually dates to the late nineteenth-century restoration. It was at this time that compositional completeness was returned to the facade after severe delapidation had diminished it in the eighteenth. This work affected mainly the stair-towers and turrets. For instance, only the turret in the line of the south arcade is original. The northern one had been rebuilt in the Perpendicular period; it was replaced with a copy of the southern one during the restoration begun in 1888. As to the angle stair-towers, only the lower two registers of the southern one are original: its upper stages were removed sometime between 1772 and 1816 and rebuilt in 1888⁴. The north angle tower has been **twice** rebuilt from the ground up. In the 1760s, it was taken down and then rebuilt only to a height equal to the north aisle. On 15 July 1760, it had been noted that the north-west stair-tower was in a 'very bad and rotten state' and it was recommended that it be taken down to the gallery level and covered with a temporary roof⁵. On 11 October 1760, Henry Keene (1726-76), Surveyor to Westminster Abbey, reported the north-west stair-tower was 'impossible to repair and must be taken down and rebuilt, carrying it up to a

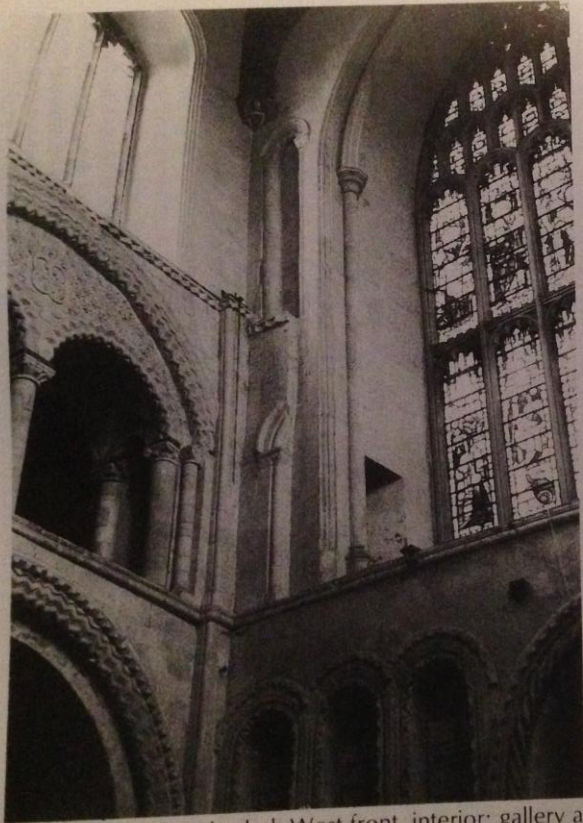


Fig. 5. Rochester Cathedral. West front, interior: gallery and clerestory levels at south

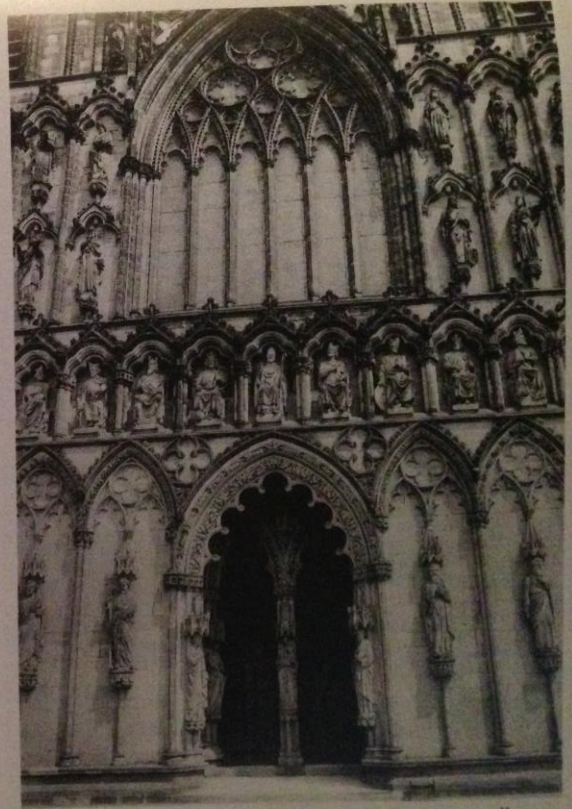


Fig. 6. Lichfield Cathedral. West front (the hidden wall passage is behind the arcade with the statues of seated Kings)

height equal to the square part of the south-west tower from which the octagonal stage should be removed⁶. Keene also recommended that the Perpendicular top of the north 'middle tower' be removed and replaced with a copy of the south 'middle tower'. By June 1769, the rebuilding of the north-west angle stair-tower was nearing completion⁷.

The small vignette of the cathedral in the margin of the large engraving, 'View of the City of Rochester' (T. Pradeslade, delin., J. Harris, sculpt.), from J. Harris, *The History of Kent*, London, 1719, depicts the west front before any of these alterations. Two engravings of 1772 show the result of the rebuilding of the north angle stair-tower⁸. The engraving by John Coney for J. Caley, H. Ellis and B. Bandinel, *Dugdale's Monasticon Anglicanum*, I, London, 1817, found between pages 152 and 153, shows the west front after all the eighteenth-century alterations.

During the restoration of 1888, the eighteenth-century north stair-tower was completely taken down and rebuilt⁹. The base of this angle tower is now solid up to the level of the sill of the west window as a result of its 1888 rebuilding, if not that of the 1760s; there is no evidence as to whether it originally had a newel-stair from the ground up, as is most likely. These several rebuildings of the north-west angle stair-tower also affected the penultimate west bay of the north aisle. Internally, this bay lacks the flat string-course of the six bays to the east (three of which were rebuilt in the 1660s); there is no respond between it and the west bay; and there are no longer any details to the inner jambs of the blocked fifteenth-century portal.

The Exterior Design

Except for a high bare dado, the facade is completely covered by tiers of tall narrow bays of arcading. The south stair-tower rises square for three stages: the first is plain; the second and third are decorated with tall narrow arcading, four and five bays to a face, with tiny multi-scallop capitals and roll moulded archivolt [members of the arch — Ed.]; an angle-shaft is placed at each corner. The two upper (rebuilt) stages are octagonal with three bays of arcading on each face: they have shaft-rings, multi-scallop capitals and arches with banded rolls or chevrons. By contrast, the (rebuilt) north stair-tower is square for its full height, as it was originally, according to the engraved view of 1719. Its first three stages are equal in height to those of the south tower; the upper two stages are both shorter than the ones below, and shorter than the corresponding octagonal ones on the south. The details of the first three stages are similar to those of the south stair-tower from which they were no doubt copied.

The narrow aisle-ends are each completely filled by a tall arched recess with thin jamb-shafts and double-scallop capitals: each archivolt is roll-moulded, and there is a double label composed of sawtooth and dogtooth motifs. A window of two orders is placed in its back wall; the outer order of the window is shafted with double-scallop capitals and a chevroned arch; the inner one is continuously moulded. A reticulated diaper pattern, now preserved only in the south recess, fills the wall surface below the window. On each side, a bare stretch of wall, pierced by a small window, intervenes between the top of the arched recess and the arcading of the (restored) half gable corresponding to the original slope of the lean-to roof over the aisle.

The nave-end has a plain dado, much shorter than that on the stair-towers, followed by three tiers of arcading; then flanking turrets rise free for three more stages. The tiers of arcading do not correspond in level with those on the stair-towers: they begin lower down, and, being of varying height, the string-courses between them are noticeably 'off' in relation to those on the stair-towers. If it were not for the enormous eight-light Perpendicular window, the centre would be dominated by the west portal. Flanking the west portal are two flat-backed niches, barely contained within the height of the dado;

their jambs are continuously roll-moulded. Because of their size, they remain quite subordinate to the portal, and because they are separated by flat wall surfaces, portal and niches do not form a strong tripartite unit.

The archivolts of the portal rise completely through the first tier of arcading which is of tall, narrow bays with shafts that rest on carved corbels above a string-course with pointed leaves individually encircled by their stems, linked together to form a series of medallions; its capitals are varied multi-scallop or leaf/volute types and its arches are carved with a pattern of leaves, each under an embracing volute. The second tier, which follows after a short space covered by a diaper pattern consisting of medallions containing four-petalled flowers, was squat: three bays now survive on each side of the west window. They are unusual, as the columns support a continuous lintel, small tympana and arches. The lintels are carved with a zig-zag, with small bosses decorating the triangles; the capitals are double-scallop or volute, and the arches are chevroned; small grotesque animals or foliage fill the tympana. Above a narrow zone decorated with a lattice or trellis diaper pattern, is the tall third stage: four bays now remain on each side of the perpendicular window; once again there are chevroned arches, this time with intersecting arches decorated with billets over them. The string-course below this stage, and the label over the arches below, have a curious design of alternating lozenges and bars.

Above this level the turrets rise free. The first stage is short, with two twin bays of arcading to each face; a concentric chevron pattern runs continuously up the jambs of the bays and the background is diapered with diagonal crosses (north) or swirling rosettes (south). The two upper stages are octagonal, with two bays of arcading on each face; the upper tier of shafts have shaft-rings.

Altogether the decorative motifs are remarkably rich and varied; they include, in addition to those already mentioned, a twisted cable motif (on the second string-course); a bar/square chain design (under the south aisle window and on the first string of the south stair-tower); and spirally fluted or cabled shafts (in the first tier of tall arcading). The small tympana displayed: a pair of opposed birds; a man holding a fish; a bird with its tail under it; a symmetrical rinceau [scroll pattern — Ed.]; a bird with its tail under it (badly eroded); and a symmetrical rinceau. In addition, the Romanesque gable was probably decorated with one or more patterns. The mid seventeenth-century engraving of Daniel King¹⁰, shows a diaper pattern of circles and lozenges surrounding the head of the Perpendicular window. This diapering was removed during the restoration of the window by Lewis N. Cottingham (1787-1847), c. 1825, who actually recorded a number of varied diaper patterns, including large and small squares, encircled four-petaled flowers, cusped lozenges, fretwork, and more elaborate four petal flowers, in his notebook¹¹. The stones bearing these designs had been, no doubt, reset during the installation of the window, one or more patterns probably coming from the original gable or from between the registers of arcading, or even from the nave clerestory.

The west portal, of five orders, is the only surviving portal in England still to have column figures — there are only two — as well as a carved tympanum and lintel. The three outer jamb-shafts of the portal have carved shaft-rings which also occur on the upper stages of the turrets; the innermost jamb is formed by a large half-shaft. The column figures are on the fourth pair of shafts, a male figure on the north, a female figure on the south. The capitals, abaci, and label of the portal are all elaborately carved with a variety of foliage patterns which are inhabited on the capitals. The lintel, bearing the figures of the Apostles, is not a single beam but eight stones ingeniously inter-locked. It does not quite fit into place, as it is positioned so that the bottom of the tympanum and the last voussoir [wedge-shaped block — Ed.] stone of the inner order project over it. The subject of the tympanum is Christ in Majesty, supported by two angels and surrounded by the beasts of the

Evangelists. Each voussoir is separately carved with one of a number of varied foliage, bird and animal motifs arranged radially; only the innermost order has an almost identical pattern of foliage on each voussoir. All of these features — including the six small tympana under the arches of the second tier of arcading — have been traced to various regions of France, in terms of their type, style, and subject matter, and are features with few parallels in England.

Column figures were characteristic of church portals of the developing Gothic style in the Ile-de-France, from their initial appearance at the abbey of Saint-Denis, outside Paris, c. 1137-40. Sculptured tympana are another feature of portals in the same region, but the iconography of that of Rochester is similar to the manner the same subject is presented in Burgundy. The Apostles on the lintel may be compared to those which appear on the central portal at Chartres Cathedral, c. 1145. The voussoirs of the portal, however, both in their motifs, and their radial arrangement, recall in origin another region of France, the Poitou, which also seems to have influenced the neighbouring region of the Touraine which may have been the more immediate source for this aspect of the Rochester portal. The same region of western France, and perhaps the neighbouring Angoumois, also appears as the source of inspiration for the small tympana under the arcades, although they are disposed very differently at Rochester than in such church facades as that of Notre-Dame-la-Grande in Poitiers, c. 1130. The mixture is complex as a number of motifs found at Rochester, especially on the capitals, as well as some of the voussoirs, seemingly have parallels in the early Gothic of the north-east, as the ensemble of figured sculpture — the column figures, tympanum and lintel — would lead us to expect¹².

By contrast, the basic design of the facade is not paralleled by the facade types of any of the several regions with which the sculpture has been associated. Only one French building, the cathedral of Le Mans (Maine), has a facade which offers a few compositional parallels and which could have been a prototype for Rochester's¹³. In its original form, it had a pronounced, clearly articulated turret at each of its western corners. The wall in between, however, was flat, all in one plane. Although the facade lacked registers of arcading, due to its earlier date, c. 1120, it, too, had only a central portal, with — perhaps significantly? — shallow flanking recesses; contrarily, there were no recesses on the aisle ends.

The Interior Design

The interior design of the facade has also been gravely affected by the insertion of the west window. Traces of the original arrangement do remain, but they are not fully revealing of all its particulars. The central portal is flanked by two registers of three arcades equivalent to the nave arcade in height. At the sides of the west window are the first bays of two additional registers, the lower one of which only approximately corresponds to the height of the second storey of the nave.

The two tiers of arcading, flanking the tall narrow portal, are differentiated in size and type. The lower tier has shafts and the upper continuously moulded jambs. Again, the lower tier is short, the upper is conspicuously taller, a reversal of the relationship of the corresponding zones on the exterior where a tall blank dado — containing only the small flanking flat-backed niches — is succeeded by a lower zone of arcading, one only equal to the arch of the portal in height. The string-course at the top of this band of external arcading marks the approximate level of the floor of an internal passage-way.

Above this level, defined on the interior by a broad string-course, at either side of the jambs of the interior frame of the west window, are the remains of two tiers of arcades. The remains of the string-course between them — in the form of a horizontal zig-zag — is a little lower than the string at the top of the second stage forming the clerestory sill, so

there was not an exact synchronisation of levels. Nor is the third level equal in height to the arches of the second (gallery) stage of the nave. Indeed, its arcade arches do not fill the available height of the zone on the west wall, being more comparable to the sub-arches than to the superordinate arches of the second stage. The third tier is also somewhat taller than the third exterior one; of course, the design of its arcading is completely different. Because the bays of arcading on the exterior are even shorter — it is the zone that has the horizontal lintels and small curved tympana — and begin at a slightly higher level than the interior ones, it is doubtful there were any large windows at this level, unless they simply interrupted the arcading. If the arcading was continuous and uniform in design, any openings could only have been smaller than those opening to the exterior from the wall passage at the end of the aisles.

The fourth tier of arcading on the interior appears to be at a somewhat higher level, but of about the same height, as the fourth register (third band of arcading) of the exterior, and corresponded to the level of the Romanesque clerestory. Of it, only one tall, narrow blind bay remains at each side, now appearing rather like a niche in the wall with shafted jambs, although it should be noted the shafts are not of equal size.

The Internal Circulation System¹⁴

The unseen internal arrangements of the facade are possibly more interesting than the visible ones of its wall faces. The spiral stairs within the towers lead to a passage-way in the thickness of the wall which crosses the front below the sills of the upper aisle-end windows, and which corresponded to the (lost) section of exterior arcading immediately above the central portal's arch. This wall passage also gave access to the passage-ways through the second stage over the nave arcades. At the junction with the nave arcades, narrow newel-stairs lead to higher levels — to the original clerestory, to a passage-way across the west wall at the level of the gable, and to the nave roof eaves: the exits from the newel-stairs are preserved at all levels on both sides.

The newel-stair leading to the passages in the thickness of the west front is now entered by a sizeable doorway opening from the south aisle. As the north-west stair-tower has been rebuilt with a solid base, it is not certain if there was a corresponding doorway in it: but, as the facade is symmetrical in all other respects, it is likely that originally there was one at the end of each aisle. The ample stair-vice [spiral staircase — Ed.], three feet eleven inches wide, is distinctly larger in scale than the normal stair-vice hidden behind one of the angle buttresses of a so-called sectional facade. The unusual amplitude of the newel-stairs explains the unusual prominence of the angle turrets at Rochester; and for this reason, also, they are more correctly described as stair-towers than turrets. Not surprisingly, the stairway rises for the full height of the stair-tower and gives access to the aisle roof. Before that level is reached, however, a wall passage opens to the north, and passes through the wall at the end of the aisle. A small window to the exterior gives it some light; this window is opposite a larger opening (inner jamb, two feet three and one-quarter inches wide) that looks into the aisle. At the end of the nave arcade this passage-way ends in a complex junction. To the east there is the passage-way that ran through the level of the second stage of the nave elevation; to the west there are the lowest steps of another stair-vice; and to the north, not quite on the same axis, there is another passage-way heading across the west front.

The passage-way leading to the east, over the nave arcades, was clearly built when or shortly after it was decided neither to vault the aisles nor to provide a wooden floor for the roof space behind the second stage openings. The scale of these openings suggests that either a so-called low or a false gallery was originally intended. In each bay, the gallery opening was designed as a pair of arches with a centre shaft and tympanum; because of

the passage-way, this design is used twice, one set of arches placed towards the nave and one towards the aisles. The passage-way, therefore, passed between the double screen of the arches and continued through the piers between the bays. Between the openings, it is covered by small barrel vaults, placed transversely, with pointed or semicircular arches used in the small section of vaulting linking them. These passages were blocked up c. 1875, during the restoration directed by Scott, at which time iron tie rods were inserted¹³.

The passage-way continuing from the stair-vice in the direction of the nave — either north or south — involved a shift of axis from that of the passage-way across the aisle ends. Both are of ample width and pass through about six feet of masonry before the broad sill of the present great west window is reached. An examination of the masonry shows where the passage stopped originally, after three feet eight inches, before it was extended in the fifteenth century when the inner jamb and arch of the west window were constructed. There is a round jamb on the east side, like those of the junction at the end of the nave, and of the blocked openings in the stair-vice. It is in line with the engaged shaft that is visible from the nave, adjacent to the angle of the west front and the nave elevation. This is secure evidence, then, that there was both a zone of arcading **and** a passage-way across the west front at this (gallery) level.

The stair-vice which rises opposite the entrance to the nave arcade passage-way is much narrower than that in the angle stair-tower, being only two feet five and one-half inches wide. As it rises, several doorways, all now blocked, formerly opened off it. First, there is a wide and tall opening facing to the east. This must have led to a clerestory passage-way in the Romanesque nave and has been blocked up as a result of the rebuilding of the clerestory in the fifteenth century. A similar blocked opening, at the same level, is found in the stair-vice at the end of the north arcade as well. In both cases, the entrance appears to have been lighted by a fair-sized window facing north or south on the respective sides. One interesting aspect of these blocked openings is their very ample dimension, implying a tall clerestory. The shape and angle of the openings also suggest each was the entrance to a passage-way that ran across the west front. Thus, there were apparently **two** superimposed passages across the inside of the west front, one at the level of the false gallery and one at the level of the clerestory. How were these features managed?

Obviously, some kind of vault was necessary at the lower level in order to support the passage above. As the single surviving shaft found at both the north and south ends are each positioned so as to suggest they were originally jamb-shafts, rather than half-shafts engaged to a wall, it can be proposed that there was an open arcade in front of the lower passage. It may have been a continuous colonnade or pairs of openings alternating with a wider pier in order to better sustain vaulting in the form of a tiny barrel vault. As to the upper passage-way, the shafts of the single bay of arcading remaining at each side, which now appear to be angle shafts, were more probably half-shafts engaged against the wall, as the masonry to their outer sides seems to be a later infill, or thickening of the wall, belonging to the fifteenth century. Since the surviving bays are blind, it becomes a matter of pure speculation as to whether any of them were pierced. But there must have been a largish west window at this level. If it was round, as has been suggested — as the model and source for those at the small Kentish churches of Patricbourne and Barfreston, the opening in the east side of the wall passage on the interior could have had straight jambs, like the huge round west window at Byland Abbey, c. 1190, or those of the small, circular clerestory windows at Southwell; or there could have been an inner circle.

Further up in each stair-vice there is yet another ample opening — also blocked — about twenty-seven or twenty-eight inches wide. The jambs of each of these openings have rounded corners, as are also found at the lower level. In the south stair-vice, the opening faces north, and in the north stair-vice it faces south: in other words, these archways appear to have once led or opened into the nave. Their existence is quite a surprise,

because they are actually at the level of the roof of the original building, which would have had a much steeper pitch than the present one, a product of the Perpendicular aesthetic. These two openings suggest the possibility that there was either a wooden ceiling at Rochester, or that the nave had been vaulted and these doors gave access to the space between vault and roof.

The idea of vaults at Rochester may seem surprising, but it can be asked if the Perpendicular reconstruction of the clerestory is another bit of 'negative' evidence for them. That is, if the Rochester nave had a tall clerestory with a passage-way, as the blocked openings suggest, and a wooden roof, why was the clerestory rebuilt when the pitch of the roof was lowered? The Perpendicular clerestory windows are not so large that they may be automatically considered a vast improvement in the lighting of the nave over earlier Romanesque ones. But the potential failure of a vault, and a weakened clerestory level, could explain the Perpendicular rebuilding. Or, was there simply an additional passage-way across the west front at the base of the gable? The interesting feature is that the access doorways are so large and well-built.

Some six or seven steps beyond the nave-facing openings there is, in each stair-vice, a small arched opening — now blocked — facing to the east, which most probably formerly led out on to the parapeted gutter of the nave roof.

A Possible Liturgical Function

On the basis of comparisons with several other nearly contemporary and later buildings, the newel-stairs and the lowest arcaded passage-way may have had a specific liturgical function. That is to say, this lower passage, which was open to the nave by an arcade, corresponds to the second register of arcading on the west face — which is also the lowest in height — and, as has been pointed out, could therefore have had only small slit windows opening to the exterior. If it did, it bears a resemblance to the arcaded passage-way between the central portal and the west windows found at Salisbury Cathedral nearly a century later, c. 1245. That passage-way, and a similar but enclosed one at Wells Cathedral, c. 1215-35, has been assigned a role in the Palm Sunday liturgy¹⁶. Specifically, it has been suggested that choristers were stationed in it to sing the response to the hymn, 'Gloria, laus et honor', as the cathedral clergy and congregation, assembled in front of the church, prepared to re-enter the cathedral. The choristers were meant to be heard, not seen — hence there were only narrow apertures towards the exterior, hidden behind sculpture at both Wells and Salisbury. There is a similar passageway in the twin-tower west front of Lichfield Cathedral. It is closed towards the nave like that at Wells, and opens to the exterior through small slit windows effectively hidden by the (restored) sculpture in the low arcade between central portal and west window¹⁷. The amplitude of the newel-stairs at Rochester, more than is required for the utilitarian purpose of providing access for maintenance, would be appropriate for use by choristers in long copes.

At least two other Romanesque buildings in England may have had west front wall passages with a similar function. Earlier than Rochester, the west front of Lindisfarne Priory, c. 1135-40, despite its small scale, has small stair-towers at the angles like those at Rochester which lead to a passage-way across the west front, open to the nave through five arcades. To the west, a single wide doorway gave access from the passage to a small chamber — now destroyed — placed over the projecting orders of its portal-porch under a double-pitched roof¹⁸. A second example, perhaps contemporary with Rochester, and closer geographically, is at St. Botolph's, Colchester, c. 1160/70. As at Rochester, the relevant level has not survived complete, but there is clear evidence of an arcaded wall passage above the west portal which opened to the west by small slit windows¹⁹.

Its Date and Relation to Contemporary Style

The west portal of the cathedral, on the basis of its sculptural styles, is now generally assigned a date of c. 1160. By extension, of course, this date then applies to the facade as a whole. A date in the late 1150s and 1160s for its erection fits comfortably with the construction of the nave in the 1140s and 1150s — that is, a renewal of the west arm of the cathedral after the fire of 1137²⁰. Nave and facade also fit comfortably with the trends or fashions of the third quarter of the century. In the conception of the facade as a wall of arcading — registers of arcading of varied design rising one upon the other — Rochester reflects a fashion or taste that had become fully established in Britain certainly by or from mid-century, a Romanesque development which was carried over into the early Gothic. The Romanesque facade of Hereford Cathedral, completed after c. 1150, was a prime example before its destruction due to the collapse of a perpendicular west tower in 1786: it is known from several engravings. The Cluniac Priory at Castle Acre is another splendid example, though now reduced to a ruin. Even when the building materials available to hand would not seem conducive to such forms, the taste for rich displays of arcading prevailed as can be seen in the facade of St. Botolph's, Colchester, mostly built of reused Roman brick.

One can also compare the general decorative intensity of the work at Rochester with the remains of numerous projects, mostly in the monastic enclosure, carried out by Prior Wibert (1153-67) at Christ Church, Canterbury²¹. In addition to the extensive use of arcading, one may also note the richness and variety of geometric and vegetal motifs on arch voussoirs, string-courses, and wall surfaces. The east wall of the vestiary and the four upper stages of the cathedral's minor transept stair-turrets are particularly close in spirit to the work at Rochester. Several nearly identical motifs are employed at both: thin intersecting arcades rising over lower, chevroned arches; ziz-zags carved on string-courses; chevroned roundels.

In addition to being up-to-date, or even of the avant-garde, with respect to current tastes in architecture within Britain, the designer of the cathedral's facade also clearly wished to demonstrate awareness of contemporary developments across the Channel, in north-eastern France particularly. Set in the context of a very English idea of what a facade should be, is the exotic sculptural ensemble showing all the necessary components of the portals of the early Gothic Churches of the Ile-de-France, although executed with what might — or might not — be regarded as characteristic English restraint, particularly observable in the modest dimensions of the portal and reiterated in the modest (if not stingy) number of column figures. Altogether, then, the west facade of the cathedral constitutes a paradigm of the most advanced thinking about the public face of the cathedral (and the city's parish church), the display considered appropriate both as a background to ceremonies conducted at entrance, and as a prelude to the sacred space behind it. Heavily restored or rebuilt as it is, its design — and hence its meaning — still remains intact.

Notes

1. G. M. Livett, 'Foundations of the Saxon Cathedral at Rochester', *Arch. Cant.*, xviii (1889), 261, 274-5.
2. *Ibid.*, 278.
3. *The Historical Works of Gervase of Canterbury*, ed. Wm. Stubbs (Rolls, Series, 73), 2 vols, London 1879 and 1880, I, 100.
4. G. H. Palmer, *The Cathedral Church of Rochester: A description of its fabric and a brief history of the Episcopal See (Bell's Cathedral Series)*, London, 2nd ed., 1899, 26, 30, 36-7.

5. West Kent Archives Office (Maidstone), [hereafter W.K.A.O.(M)], DRc/Emf 32, 'Report of Repairs Absolutely Wanting to be Done'.
6. W.K.A.O.(M), DRc/Emf 34, 'A Survey of the State and Condition of the Buildings of the Cathedral Church of Rochester'.
7. W.K.A.O.(M), DRc/Emf 35/2-3, estimates from plumbers and carpenters for roofing the 'New tower', 30 June 1769.
8. *Gentleman's Magazine*, Supplement, 1772 (B. Cole, Sculp.), and [S. Dene and W. Shrubsole], *The History and Antiquities of Rochester and its Vicinity*, London 1772, facing p. 57 (F. Baker del.).
9. See W.K.A.O.(M), DRc/Emf 65/9, 16-17, 48.
10. R. Dodsworth and Wm. Dugdale, *Monasticon Anglicanum*, London 1655, pl. between 24 and 25, and in *Customale Roffense, from the original manuscript in the archives of the Dean and Chapter of Rochester*, ed. J. Thorpe, London 1788, pl. XXXV (view from north-west by Jacob C. Schnebbelie).
11. New York, Columbia University, Avery Memorial Architectural Library, AA430/R5/M46 ('A Sketch Book by an Unknown Architect' [1825]). It was recognized as Cottingham's by M. R. Covert.
12. See J. P. McAleer, 'The Significance of the West Front of Rochester Cathedral', *Arch. Cant.* xcix (1983), 147-50, and the bibliography there cited, to which should be added: D. Kahn, 'The West Doorway at Rochester Cathedral', in ed. N. Stratford, *Romanesque and Gothic: Essays for George Zarnecki*, 2 vols, Woodbridge (Suffolk) 1987, 129-34 (she makes a correction to the analysis of G. Zarnecki in his various studies [cited by Kahn in her n. 10], relating the voussoirs' design to the west of France, emphasizing instead, sources 'in and around the Ile-de-France').
13. G. Fleury, *La cathédrale du Mans (Petites monographies: n.d. [1908?])*, 78-82; F. Salet, 'La cathédrale du Mans', *Congrès archéologique*, cxix (Maine 1961), 34-7; McAleer, *op. cit.* in n.12, 152.
14. See W.K.A.O.(M), DRc/Emf 65/3.
15. For further detail on this aspect of the west front — and the preceding section — see J. P. McAleer, 'The West Front of Rochester Cathedral: The Interior Design', *Arch. Cant.* ciii (1986), 27-43.
16. Pamela Z. Blum, 'Liturgical Influences on the Design of the West Fronts at Wells and Salisbury', *Gesta*, xxv/1 (1986), 145-50.
17. See J. P. McAleer, 'The West Front of Lichfield Cathedral: A Hidden Liturgical Function?', *Friends of Lichfield Cathedral: Fifty-Second Annual Report* (1989), 26-9.
18. For Lindisfarne see J. P. McAleer, 'A note about the reconstruction of the West Portal-porch of Lindisfarne Priory', *Durham Archaeological Journal*, iii (1987), 9-13.
19. For Colchester see J. P. McAleer, 'Particularly English? Screen Facades of the Type of Salisbury and Wells Cathedrals', *Journal of the British Archaeological Association*, cxli (1988), 137-40.
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MEMBERSHIP REPORT

This year we have welcomed 47 new members, but our total membership is still only 1,045. I had hoped to have been nearer my target of 2,000, but, sadly 18 of our members have died, amongst them Mr. F. J. Hoby, who for many years did our annual audit giving us much valuable support, and Miss Betty Neech, who served the Friends as Assistant Secretary in the 50's and 60's. We have received generous legacies from the late Mrs. E. A. Gwynn and Mrs. F. M. Morgan and donations in memory of Mrs. R. M. Edyvean and Mr. F. J. Hoby.

May I remind you once more that subscriptions can be paid by banker's order thus saving postage, and also covenanted if you pay income tax, which gives us extra income at no extra cost to you.

Joan Sharp
Vice-Chairman

New Members

Birkenshaw, Mrs. E. M.
Capon, Mr. E. E.
Capon, Mrs. K. M.
Challis, Mr. L. J.
Challis, Mrs. B. J.
Cheel, Mrs. M. K.
Coleman, Mr. R.
Coleman, Mrs. R.
Copleston, Mrs. B. L. D.
Drewett-Browne, Miss D. J.
Favret, Mr. L. F.
Ferguson, Mrs. S. M.
Hardie, Mr. W. E. L.
Hardie, Mrs. V. M.
Hares, Mrs. L. M.
Hughes, Mrs. B. A.
Hunt, Mrs. S. A.

Kettle, Mr. R. V.
Kettle, Mrs. R. V.
Laysell, Mr. W. K. R.
Lewis, Mrs. M.
Lordswood C.P. School
MacDougall, Mr. P.
May, Mrs. S.
McColley, Mr. R. J.
Mella, Mr. I. M.
Miles, Mrs. A. J.
Miles, Mrs. G.
Moakes, Mr. D.
Moore, Miss C. E.
Petheram, Miss W. M.
Pooley, Mrs. Y. J.
Price, Mr. D. J.

Prosser, Mr. P. D.
Reid, Mr. P. M.
Rowe, Mr. C. F. C.
Shotter, The Very Rev. E. F.
Shotter, Dr. J.
St. Mary's C.P. School,
Strood
St. Nicholas C.P. Infants
School
Verhoeven, Mr. J.
Warren, The Ven. N. L.
Warren, Mrs. N. L.
Webb, Mr. E. K.
Welsh, Mr. J. M.
Welsh, Mrs. H.
White, Mrs. H.

Obituary

Brightwell, Mrs. M. E. D.
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Davey, Mrs. E. S. T.
Edyvean, Miss R. M.
Gwynn, Mrs. E. A.
Heath, Mr. W. E.
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Hoby, Mr. H. J.
Hurst, Miss G. M.
King, Miss D. E.
Madwar, Dr. A.
Minchin, Miss K. M.
Morgan, Mrs. F. M.

Neech, Miss B.
Tallents, Miss P.
Tasker, Mrs. B. W.
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I received many letters and comments from Friends telling me how much they were impressed by the Rouen weekend in May. Indeed it was a lovely experience with many high features including an excellent hotel situated in a good position from which to walk round the City. The weather was warm and on the Saturday there was a day's excursion to Caen and Bayeux. My husband and I visited the Abbaye aux Hommes with the tomb of William the Conqueror in Caen before journeying on to Bayeux where (probably) most of the party made their way to see the famous Tapestry. On entry into the Cathedral at Bayeux one could easily be reminded of our own Cathedral because of many similarities in architecture. Returning to Rouen we stopped for a short while at a point overlooking the D-Day landing beaches.

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Jean Callebaut
Excursions Chairman

TREASURER'S REPORT — Year to 28th February 1991

During the year Donations of a record in excess of £63,000, were made to the Dean and Chapter with the largest single item being £56,286, for phase three of the Central Heating. Due to the economic climate and high interest rates the funds have been maintained in a fluid nature awaiting the right time to invest on a more permanent structure.

The accounts presented in the Report are not audited due to the printing deadline date but audited accounts are available to all Members on request to the Secretary and will be available at the Annual Meeting.

My grateful thanks to Dudley Moakes and Carole Spencer for their help with maintaining the Accounting Records.

Michael Sinden
Hon. Treasurer

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Michael Sinden
Hon. Treasurer

**THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 28th FEBRUARY 1991**

	1990		1991	
	£	£	£	£
INCOME				
Subscriptions received		6,303		6,564
Annual Festival (net)	233		28	
Social Functions (net)	1,009		602	
	<u>1,242</u>		<u>630</u>	
Donations		257		546
Legacies — Mrs. V. Norman	11,445			
Miss E. Hitchen	500			
Miss J. Huck	1,000			
Mrs. F. M. Morgan	<u>—</u>		500	
		<u>12,945</u>		500
Share of profits — Rochester Gift Stall Ltd.		368		—
Inscription Book of Memory (net)		456		70
Income Tax recovery		10,871		7,011
Interest and Dividends received				
Quoted Investments (net)	18,426		19,587	
Bank Interest	17,295		18,086	
Building Society Interest (70%)	9,345		11,055	
Rochester Gift Stall Ltd.	498		<u>—</u>	
		<u>45,564</u>		48,728
		<u>78,006</u>		<u>64,049</u>
EXPENDITURE				
Salaries and National Insurance		2,828		3,251
Printing and Stationery		641		819
Office Expenses		627		710
Annual Report		1,358		1,249
Nominee charges for investment		451		480
Retirement present		<u>—</u>		115
		<u>5,905</u>		<u>6,624</u>
Excess of Income over Expenditure		<u>72,101</u>		<u>57,425</u>

Grants Payable		
Upkeep of Garth	—	6,000
Cloister Garth Wall	—	4,000
Phase III Heating	—	56,286
Donation to Rochester Gift Stall Ltd.	3,903	—
Amplification system — balance	4,919	—
Drawing to record door to North Eastern Turret	190	—
Lavatories	40,273	—
	<u>49,285</u>	<u>66,286</u>
Surplus (Deficit) for the year carried to General Fund	<u>22,816</u>	<u>(8,861)</u>

BALANCE SHEET — 28th FEBRUARY 1991
GENERAL FUND

Investments (market value £17,110)	1990	1991
	<u>16,029</u>	<u>16,029</u>
Current Assets		
Stock	521	1,470
Cash at Bank	64,727	55,007
	<u>65,248</u>	<u>56,477</u>
Creditors falling due within one year	802	892
Net Current Assets	<u>64,446</u>	<u>55,585</u>
Total Assets less Current Liabilities	<u>80,475</u>	<u>71,614</u>
Income and Expenditure Account		
Balance 1st March 1990	57,659	80,475
Surplus (Deficit) for the year	<u>22,816</u>	<u>(8,861)</u>
	<u>80,475</u>	<u>71,614</u>

BALANCE SHEET — 28th FEBRUARY 1991
CAPITAL FUND

	1990	1991
	£	£
Investments (market value £358,108 1990 £344,256)	214,527	205,704
Cash at Bank	186,790	205,182
	<u>401,317</u>	<u>410,886</u>
 CAPITAL ACCOUNTS		
Miss Wootton Bequest Fund	29,389	29,389
Narrower Range	42,905	42,905
Wider Range	<u>72,294</u>	<u>72,294</u>
Father Smith Bequest Fund	125,756	125,756
Profit on sale of investments	—	4,831
	<u>125,756</u>	<u>130,587</u>
Miss L. I. Stickland	191,277	203,267
Balance 1st March 1990	7,985	—
Balance of residuary received	4,005	4,738
Building Society interest (30%)	<u>203,267</u>	<u>208,005</u>
Balance 28th February 1991	401,317	410,886
Total Capital Funds		

CALENDAR OF EVENTS — 1991

May	9th	ASCENSION DAY — Sung Eucharist	09.15
		Eucharist	20.00
	11th	Organ Recital — Gillian Weir	20.00
	19th	PENTECOST — Evensong and Procession	15.15
	25th	Organ Recital — Philip Moore	20.00
	30th	Dickens' Festival begins	
June	1st	London Festival Orchestra Concert	19.30
	2nd	Dickens' Commemoration Service	18.30
	8th	Friends' Festival — Evensong	15.15
		Organ Recital — Roger Sayer	20.00
	15th	French Hospital Anniversary Service	15.15
	27th	King's School Choral Concert	20.00
	29th	King's School Speech Day	
	30th	Ordination of Deacons	10.30
July	2-4th	Diocesan Church Schools' Festival	
	7th	Dartford Area Rotary Club Service	15.15
	13th	Organ Recital — Barry Ferguson	20.00
August	23-26th	Norman Festival	
September	7th	King's School Commemoration Service	11.00
	14th	Joint Evensong with Choir of Southwell	15.15
	15th	Battle of Britain Service	18.30
	22nd	Royal Engineers' Memorial Service	11.15
	29th	Ordination	10.30
November	1st	All Saints' Day — Eucharist	20.00
	9th	Royal Marines' Service	11.00
	10th	Remembrance Day Service	10.55
	16th	Rochester Choral Society	19.30
	21st	St. Cecilia Concert	19.30
	30th	St. Andrew's Day Eucharist	12.00
December	1st	Advent Carol Service	18.30
	7th-8th	Rochester Dickensian Christmas Festivities	
	14th	Rochester Choral Society Concert	19.30
	19th	King's School Carol Service	19.00
	20th	King's Prep. School Carol Service	14.30
	21st	Cathedral Carol Service	19.30
	23rd	Lunchtime Carols	13.15
	24th	CHRISTMAS EVE — Evensong and Blessing of the Crib	15.15
		Midnight Sung Eucharist	23.30
	25th	CHRISTMAS DAY	
	29th	Christingle Service	15.00

Times of Services

Sunday Worship

08.00	Holy Communion (1662)
09.45	Mattins
10.30	Sung Eucharist (Rite A)
15.15	Evensong
18.30	Evening Worship in the Quire

Weekday Worship

07.30	Mattins
08.00	Holy Communion
13.00	Tues and Thurs Holy Communion
17.30	Evensong (15.15 Saturday)

