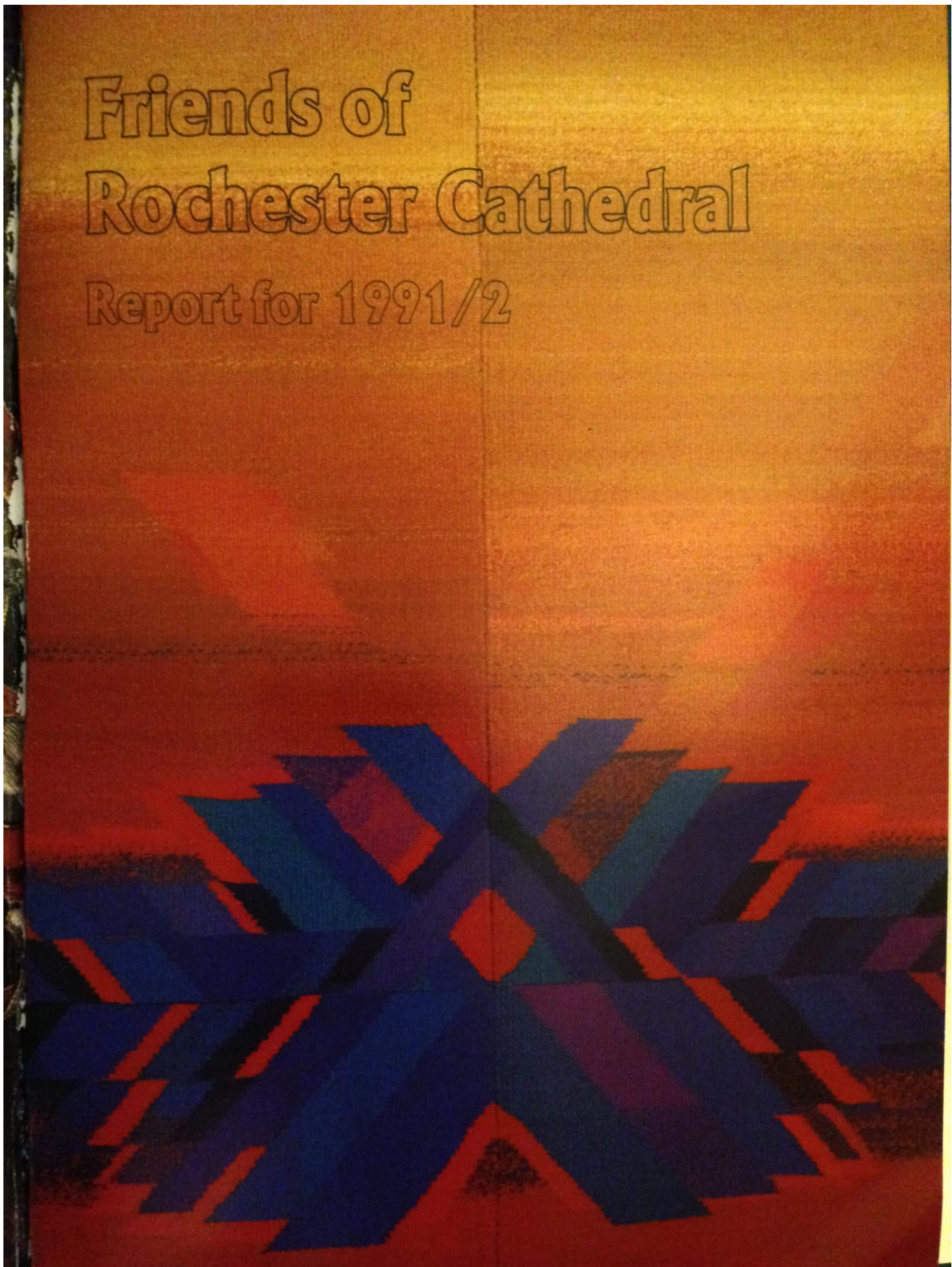


Friends of
Rochester Cathedral

Report for 1991/2



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Mrs. C. Spencer, Administrative Assistant

Front and back covers
Our grateful thanks once again to Dr. Henry Teed for the cover photographs
of the Lady Chapel tapestries.

CHAIRMAN'S REPORT

Last June I took over the 'hot seat' from a very distinguished Chairman, Major-General Gus Sinclair, and I am sure everyone will agree with me that his was a very hard act to follow, and that we are all very grateful to him for his leadership during his term of office. Our new Vice-Chairman, Mr. Michael Bailey, is to be congratulated on being elected to the Council of Rochester upon Medway.

Sadly during the year, amongst the names of the departed are two former Council members, Viscount De L'Isle, V.C., a former Vice-Chairman, and The Rev. Nowell Wood. Also, Mr. L. R. A. Grove, who was an assistant editor of the Report.

Although the Cathedral has been a hive of activity during the year, and has had a new 'face lift' to the west front, the role of the Friends has seemed somewhat 'piano' in comparison, but hopefully that will change dramatically during the coming months. As reported at the A.G.M. your Council has agreed to fund the re-lighting of the Cathedral starting with the Quire, which will be refurbished at the same time by the 2000 Trust with help from English Heritage. The scaffolding for the combined work will be provided by the Friends, and emergency lighting for the exits will also be undertaken. The lighting for the rest of the Cathedral will be phased in sections over a period of several years. This is, of course, a very major project and requires a lot of funding.

During the year we have received various monies in the form of legacies, donations and annuities from, and in memory of the late Mrs. C. Stockdale, Mrs. K. M. Minchin, Mrs. B. W. Tasker, Mr J. Hoby and Mrs. B. Boucher. We are very grateful to everyone concerned as this all helps to boost our reserves and enables us to undertake even more projects.

Last year we had the A.G.M. at St. Nicholas Church which proved very successful and we were delighted to see so many of you. We will try to re-arrange the seating this year to give you more room with no one having to stand. The meeting will be followed by a short musical programme. To make a change from the crypt, we are having lunch and tea at Southgate (on College Green adjacent to the Cathedral) by kind permission of Mr and Mrs M. Sinden. We are doing our own catering and are planning a special 2 course lunch with wine and coffee, and the ever popular cream tea and cakes! Numbers will, of necessity, have to be limited to around 70, so early application for tickets is advisable.

This year we will be saying farewell to three of our Council members who are not standing for re-election. Mr John Bradley, a stalwart member of the Council and a former Chairman and Vice-Chairman, Mr David Cleggett, who has given us such interesting and informative talks on the Cathedral, and Mr Jack Phillips, who has served a marathon 21 years. We thank them for all the time that they have given and for their expertise.

We are grateful to the office staff, namely Mr Dudley Moakes, our General Secretary, and Mrs Carole Spencer, Administrative Assistant who have been doing sterling work coping with all the routine work and answering innumerable enquiries and skilfully managing to make the books balance and still keep their 'marbles'.

Lastly, I would like to thank all the members of the Council for their hard work and support during the year, and I look forward to seeing you all on Saturday, 20th June, when I can give you an up-to-date report.

DESIGNING AND MAKING THE TAPESTRIES FOR THE LADY CHAPEL

I was one of the people Canon Edward Turner visited when searching for an artist to design and make a pair of tapestries for the Lady Chapel, one for the altar frontal and one for the wall immediately behind it. This was Easter 1989 and in May I received his invitation to prepare designs for submission to the Dean and Chapter and the Cathedral Fabric Committee. One other artist was invited to do the same.

On my first visit to Rochester Canon Turner explained that the two tapestries must be seen essentially as a related pair, be abstract in design so as not to conflict with the figuration in the tall stained glass windows above, be sympathetic to those windows and incorporate their basic colours of red and blue. After much discussion the Dean and Chapter had agreed on a theme: it was to be 'meetings'. Meetings could be of all kinds: those recorded in the Gospels, aspects of suffering and resurrection, concepts of creativity, birth and transformation, and much else. It was hoped that the theme of 'meetings', which was relevant to the Lady Chapel, would also touch the casual visitor and encourage contemplation.

Designing is a key element in producing a tapestry, particularly when it is for a specific site. The challenge for an artist is to take into account both the contextual requirements of the client's brief and the architectural needs of the site and yet produce designs which are true to his or her own creative instincts and style.

My first job was to spend time in the Lady Chapel and observe its use, architecture, historical associations and changing light. I photographed, measured light, measured spaces and wrote impressions. On a second visit I attended an early morning service of Holy Communion, had a chance to meet other canons and hear what they would like the tapestries to do for the Lady Chapel. The Head Verger kindly showed me the whole range of vestments used for different occasions.

Notebook extract, 10th July, 1989

'During the day visitors flowed through this magnificent space, a detour off the nave, for most a quick visit, some paused, some sat. Tapestries should bring focus and colour down into the lower part of the chapel. The design should be quickly apprehended especially by casual visitors, challenge them to pause and find meaning in its detail and see the connections made with the architecture and the glass above.

'Early morning communion — bright light — altar and back wall became the focus, the officiating priest standing between the two. Background must be calm, not fidgety and of sympathetic colour to his vestments — today's chasuble green and blue, tomorrow's foxglove and scarlet, slate blue and crimson or white and gold. 'On the front and backs of all chasubles is the V shape — a strong symbol of meeting. Priest's hands often raised in this angle, and brought together over the altar emphasising centrality, as do the windows: in each are central figures, with other characters looking in from left and right. Centrality goes right up through to top point of arch. The congregation sits round the site — a 3D situation — the relationship of altar to back wall not static'.

During these two visits I thought a lot about the theme, 'meetings' — ultimately symbolic of man's meeting with God — which had to be realised through the abstract qualities of line, colour and shape. If it was to be readily accessible to its viewers, who for the most part would be more used to a pictorial message, the design must be simple and direct.



Abstract designs demand of the viewer individual interpretations based on their own experience.

Weaving contributes its own textile qualities to the design through warmth, texture and colour. Its construction brings a discipline to what is possible in line and shape. It was also an appropriate medium for expressing this particular theme. Weaving becomes fabric through the meeting, interweaving and resolution of vertical and horizontal threads and for this reason is regarded as a symbol of totality and integration in some cultures and therefore sacred.

I also looked at frescoes of meetings in 12th century churches which, though pictorial, have used abstract means to heighten the subject, such as the kiss of Judas at Nohant le Vic in France where intensely agonizing lines of drapery meet at the kiss, intensifying the emotional moment, or the tension of the two fingers meeting in Michelangelo's creation of Adam in the Sistine Chapel.

These various thoughts influenced the design I worked on. I decided that the tapestries should each be made in two halves, thus creating a centre line to which shapes come in from left to right in a V. In the altar frontal these were to meet with clarity and firmness, a symbol of resolution in blues and reds. In the tapestry on the back wall the unresolved shapes, jostling together along a horizontal band low down, were also to meet centrally but with discord, tension, irregularity, indicating difficulties, struggles, emergence of journeys and development. Colour at the top was to move from ochre and golds slowly down through big bands of syncopating rusts and pinks leading the eye away from the glare of the windows down to reds and the blue band of meetings. These big bands were to be calm below the figurative windows and dependant on their textile qualities to give them luminosity and life.

This was something not easy to convey in a painted design and I wondered therefore if it would seem too simplistic to a committee and not seem to give sufficient importance to the context of meetings. Another design I prepared compensated for this by filling the space with a patina of meetings but it proved fidgety and busy, conflicting with other needs of the site. I tussled between the two, feeling the first was what I believed was right but the second more likely to be acceptable. In the end I submitted the first, not expecting that it would win the day, and went off to America on holiday and began to plan my winter's work.

To my amazement in November Michael Skinner phoned to say that my design had been chosen and could we meet to discuss the possibility of two more tapestries — one each side of the altar to complete the symmetry. I was very pleased — this extension had been something originally considered by the Committee but dismissed. I had, however, mentioned at the end of my submission how much the project would benefit from returning to this idea.

I now had a major job on hand, and one I could look forward to making with confidence — the part a well worked out design plays in the role of making. I planned to start making in February but, first, I had to extend the design. A sub-committee had been formed to agree this and to see the project through. I recall with pleasure those consultative meetings — Canon Lea's judgement and perceptive eye for detail and Michael Skinner's enthusiasm and calm support.

In adding a tapestry on either side I was able to extend the blue horizontal line right across the South wall. The blues became greens at the meeting point on the left, and mauves on the right. These colours were taken from the windows above. The big syncopating bands of colour remained similar, only paler, not so intense, keeping horizontal links throughout. Again this happens in the windows. On the altar frontal the blues on the left became greenish and on the right mauves.

The extended design was accepted in December and I had two months to get ready for weaving — finding reliable sources of material, putting in orders, drawing plans to scale, establishing the right spin for yarns, calculating weaving techniques by making samples, long days of spinning and dyeing, resulting eventually in some 16 kilos of coloured skeins hanging up to dry. This made for a good start.

Weaving is a constantly demanding process both physically and mentally. I work on a vertical frame. The weaving grows line by line from the bottom and is beaten down to make it firm. It cannot always be done seated. Even if its cold, weaving keeps me warm. I work on a trolley which moves up as the tapestry grows.

It is essential that I stick to the design but there are constant decisions to make as I cannot predict exactly what is going to happen on a tapestry of this scale. I have never made one like it before; there is always the unknown — something unexpected presents itself. As a new tapestry grows so does its presence emerge — it leaps from the little paper plan into life day by day and soon becomes a statement in its own right. While line by line something new is building — so durable that it can outlive me — to see it grow is compulsive and gives a great sense of achievement and satisfaction. But there are mornings of gloom, returning freshly to see that something which happened the evening before should not be there — it must go, must be unpicked.

In making No. 1 the first difficulty I met was that my big range of blues did not really glow in dim light. They sank together. I found that, if I twisted two unexpected colours together, e.g. mauves and turquoise or blue and red, I achieved vibration — Impressionist painting techniques, adding considerably to the preparation of the yarn but with worthwhile results. I also wanted to weave the shapes within the back wall tapestries with fretted, softer edges in contrast to the firmer lines of the altar frontal. Colour is dependant on its neighbour and getting the big bands to achieve a gradual movement of colour without becoming bland and soft was difficult. A little unexpected edge was needed here and there. One sunny day my youngest daughter visiting said 'Mum, what jazzy colours. Are you really putting these in a cathedral?' But when evening came and simulated the light of the Lady Chapel, she could see how necessary this was.

By early summer I had completed the first two halves. I was anxious but excited as the two came together and met. Each half had been 170-200 hours of weaving time and still I had the backs to finish. And then I went straight into weaving the other two big tapestries, through the summer and autumn, but with the all the benefit and experience of having completed the first.

In January all three big tapestries were completed, making quite a presence around me. I started on the altar frontal straightaway. It seemed small after the others, the wool finer to suit this scale. The crisp edges in the pattern demanded a new technique. When it was finished, I turned seamstress to make the throw-over it was to hang from. So all was complete to be packed and ready for hanging 25/26th April and dedication on the 27th at evensong.

As we hung the tapestries one by one, members of the Cathedral looked in and responded with spontaneous warmth, which was reassuring. The altar frontal was hung last and had the immediate effect of bringing the whole ensemble together. The service of dedication at evensong which followed was a magnificent occasion, very well attended, brilliantly conceived, with its superb music, an especially written anthem and an extended carol, the appreciative words from Canon Turner and the dedication by the Dean. Even the light that afternoon was kind and made the tapestries glow. For me, as the artist, it was an immensely rewarding way in which to celebrate the end of a long journey.

Bobbie Cox

THE COTTINGHAM YEARS AT ROCHESTER

At Rochester Cathedral four periods of repair and restoration spanned the nineteenth century. The first of these, under the superintendence of Daniel A. Alexander¹ began in 1800 and lasted on and off for about fifteen years. The second was directed by Lewis N. Cottingham². It started in 1825 and was carried on actively until 1830. Between 1839 and 1841 a second campaign was accomplished. The third, with Sir G. G. Scott as architect, began in 1867 and extended to 1876³. The final restoration of the nineteenth century was carried out under the direction of John L. Pearson and covered the years from 1889 to 1895⁴. All of these architects were well-known before being selected as architect to the cathedral at Rochester. It is the second of these periods that will be considered here.

Mr Cottingham, has been remembered chiefly for his casing of the south wall of the choir transept and for his rebuilding of the crossing tower to his design (which proved to be unsatisfactory in appearance and which was subsequently rebuilt in the first decade of the twentieth century). These, however, are but two of the large number of the repairs and restorations carried out under his tenure as cathedral architect. Most of the documents he would have prepared for his works at Rochester have disappeared. There are no surveys, no reports and no specifications. This no doubt has contributed to the underestimation of the extent of the works carried out in the Cottingham years.

There are a few documents that have come down to us in Mr Cottingham's hand; his rendering of the old and the proposed new tower, some of his letters to the Dean and several sketchbooks, one in the Avery Library of Columbia University in New York, two of which contain sketches of work to be done at Rochester Cathedral⁵. In addition there are a number of writings contemporary or nearly so with the works done from which one can construct a reasonably good picture of the works of those energetic years.

The Dean of Rochester in that period was Robert Stevens⁶, who held that position from 1820-1870. In 1824 when the decision was made to undertake restoration of the choir, he began a notebook in which he planned to keep a record of the works done under the superintendence of Mr Cottingham⁷. The introductory paragraphs of this notebook are reproduced below:

'It was agreed upon at St. Catherine's Audit [a statutory meeting of the General Chapter held on or near November 28] by the Chapter then holden, that the interior of the Choir of Rochester Cathedral should be restored.

'Mr Cottingham being recommended to the Chapter, as an Architect well skilled in Gothic Architecture was written to, and requested to come down to Rochester and take a view of the Choir of the Cathedral, and then deliver in an estimate of the probable expense of restoring it.

'Mr Cottingham arrived on the 10th of January 1825.

'On surveying the fabric he reported, that the roof of the Choir, entirely new about 14 years ago, was infected with the dry rot, and that the beams which ran along upon the wall, and the oak plates on which the weight of the roof rested, were so eaten through and decayed that the roof was in danger of falling in.

'As a consequence of this representation, which, by the inspection of Mr Hotham⁸, the chapter treasurer, and myself, was found to be correct, it was deemed right to abandon at least for the present, the idea of restoring the interior, upon the principle that it was our first duty to look to the stability and security of the fabric.

'As a further justification for our proceedings it was considered right to have the opinion of another Architect of eminence. Mr [Robert] Smirke⁹, therefore was sent for to take a survey of the whole fabric and report thereupon . . .'¹⁰.

Mr Cottingham must have reported informally to the Dean almost immediately after his survey. The condition of the roofs of the choir and transepts must have been most unwelcome news to the Chapter, but they elected to go ahead with the recommended repairs. By 15 January 1825, the Dean had recorded the discovery of a tomb encased under the south facing arch of the northeast transept chapel. A later report of this discovery follows¹¹, 'Mr Kingham, the Verger, perfectly remembered the discovery of the tomb and gave me the following account of it. There had been between the two piers where the tomb now stands, a heavy mass of masonry which had evidently never formed part of the original fabric. This Mr Cottingham pointed out to the Dean with the assurance of his opinion that a tomb was enclosed within it. Permission being given, the obscuring mass of stones and rubbish was soon removed; and built up within the arch of the canopy and above the tomb chest and upon the effigy of the Bishop, were the statue of Moses, the vine in alto relievo and the fragments of the angels . . .' (Fig. 1).

At the time the tomb and effigy were found, it was not known whose it was, but Mr Cottingham made it his business to identify the effigy. A letter from him to the Dean dated 24/25 January 1825 reads, 'From a slight mistake in the address of your letter of the 17th inst. I was deprived of the pleasure which the finding of the head of the figure belonging to the newly discovered tomb has offered me this Saturday . . . I cannot help thinking that the effigy must be that of John de Shepey, for upon referring to the *Custumale Roff.*, now in my possession, Thorpe expresses himself doubtfully as to the fact of his being buried on the south side of the altar which according to the No.²⁴ on the plan of the cathedral given in the same work must have been opposite to the three stalls of the officiating priests where it is said his remains were covered with a flat stone . . . I think our conjectures will be found right, particularly as the sculpture before us is so excellent and the painting [of the effigy] so wonderfully elaborate. I am also strengthened in my opinion by the striking similitude to that of the Bishops and Abbots about the same period, two of which I have sketched for you . . .'¹² A further description of the finds mixed in with the chalk rubble encased within the walls reads: 'There were several Relics of Carving in Stone color'd and Illuminated consisting of a small statue of Moses [which has disappeared], fragments of Angels, & a carving of a Vine with Grapes and Leaves in Alto relievo beautifully Color'd all of which I made drawings of in close imitation of the Original'¹³.

It was decided to stabilise the colour on the effigy, and a painter was sent down from London to do the work. As it happened, neither the Dean nor Mr Cottingham was in Rochester on the day he came down. A letter from Mr Cottingham to Dean Stevens of 8th June, 1825, explains the problems that followed: 'Your fears have not been greater than mine regarding the effigy of the bishop. It certainly was not my intention to have done more than to secure the parts which began to peel off and slightly retouch those which were nearly faded. These directions I gave to Mr Cobbet who unfortunately employed a drunken artist: he to my great surprise and disappointment exceeded the orders given him by his master and obliged me to have another man procured to retrace the imprudent steps he had set . . . The original ornaments are faithfully preserved and I pledge my word that nothing has been either added or omitted. It still professes its original intent as a great part of the ornaments have only been cleaned'¹⁴.

Mr Smirke, the consultant architect referred to in the Stevens notebook, took his survey on the 11th of March 1825. He had been asked 'to take a survey of the whole fabric' and to report on it 'as to what reparations are absolutely necessary' and to give particular attention to the 'state of the Tower and Spire, whether it would be advisable to take down the latter' and also to whether the Tower could be strengthened so it could be made higher¹². In a cover letter to his survey Mr Smirke replied that he found a number of defects in the structure such as decaying stone, damp walls, mouldering window frames and tracery, worn cornices, gutters and parapets. The south wall of the south choir aisle was fifteen inches out of plumb at the top and ought to have a strong buttress built against

it. He believed that, although the south wall of the south choir transept was far out of plumb that there were '... no indications of further failure in the south wall of the East transept... since the buttresses were erected against it...'¹⁶. As for the spire, I am of the opinion there can be no doubt of the necessity of taking down this spire unless it is substantially repaired and wholly covered with new lead¹⁷. He suggested that the upper walls of the tower be taken down and rebuilt. This, done properly, would save not only the weight of the spire but also made it possible to build the upper walls thinner making a further saving of weight. This would allow the walls to be built higher. Mr Cottingham had proposed to take down the spire, repair the tower and raise it. Mr Smirke said he could not recommend adding any more weight to the crossing piers than was presently there, but with the recommended changes in the tower construction, the added height would weigh no more than at present, and so the work went ahead. (Fig. 3).

The tower rebuilding represented only one phase of the repairs and restorations accomplished between 1825 and 1830. While it is difficult to date the works precisely, one can confidently state that the works listed below were accomplished in those years, with the majority of them done in 1825-26. The major sources of this information are the archives of the Dean and Chapter of Rochester Cathedral the Robert Stevens notebook and two additional lists derived from the notebook¹⁸.

The list of works commences:

Bishop Sheppey's tomb was discovered on January 15th 1825. The walled in area was emptied of chalk, sculptured fragments and the effigy of the bishop. The effigy was cleaned and the colour treated. A new Portland stone slab was laid on the tomb chest. The memorial to Archdeacon Warner, attached to the interior wall of the tomb chamber was refitted to the further end of the chapel and the sculpture fragments were 'fixed' within the chapel.

At about the same time, the old Norway oak altarpiece was taken down. It had concealed part of the flanking lower lancets and the whole of the centre lancet at the east end. These were opened and made 'almost entirely new' except for fragments of tracery. They were glazed to a design of Mr Cottingham based on the ancient mosaic tiles in the north-east transept. A large crack in the wall to the north of the altar was filled in and repaired with strong masonry. The upper great east window [a Perpendicular insert] was so decayed that it was rebuilt 'almost entirely new'. (Fig. 2).

In the choir, the 'Grecian wooden cornice' that covered the mouldings of the side walls of the choir was removed and soon after the panelling below it was taken down. This revealed a painting on the walls of a 'kind of Roman facade... a most miserable and unsightly performance. This has been effaced'¹⁹.

The repair of the choir roof began 21st February, 1825. The rubbish above the vaults over the choir and east transepts was cleared away and the decayed wood was taken out and the whole of the timber roofs were repaired. The roofs were in part renewed and releaded. Other repairs and releading to roofs included those of the St. Edmund's chapel (the south choir aisle), St. William's chapel, (the eastern part of the north choir aisle) and the roof over the 'side altar of the north-west chapel'. The wall of the old Norman tower was repaired as was the flying buttress above the north choir aisle. The ceiling of the St. Edmund chapel was restored, preserving its 'curious woodwork'.

Some buttresses were repaired as were gutters and copings and the old pinnacles at the east end of the building. Repairs were made to the gables of the north and south main transepts. The great west window was taken down and completely rebuilt, being beyond repair. The upper part of the central part of the west facade was renewed, removing the old diaper work that had been there. Repairs were made to the west turrets where stones were coming loose. (Fig. 3).

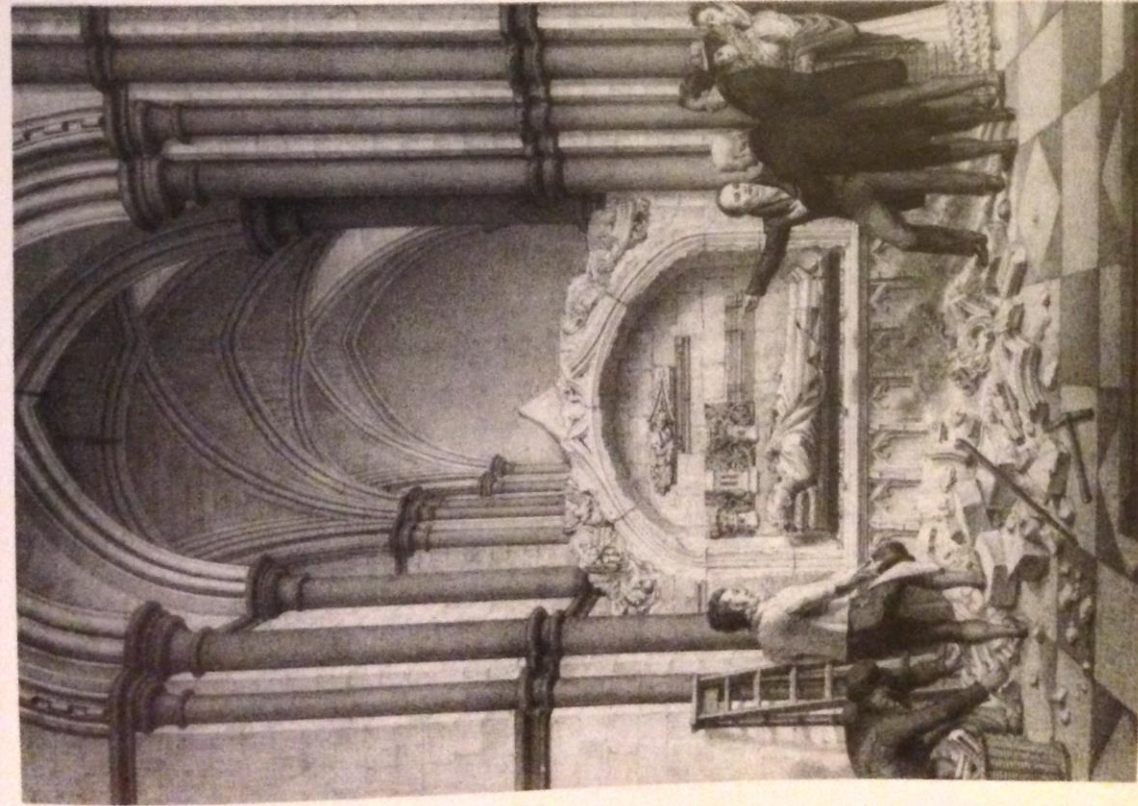


Fig. 1. 'Discovery' of the Sheppey tomb 1825

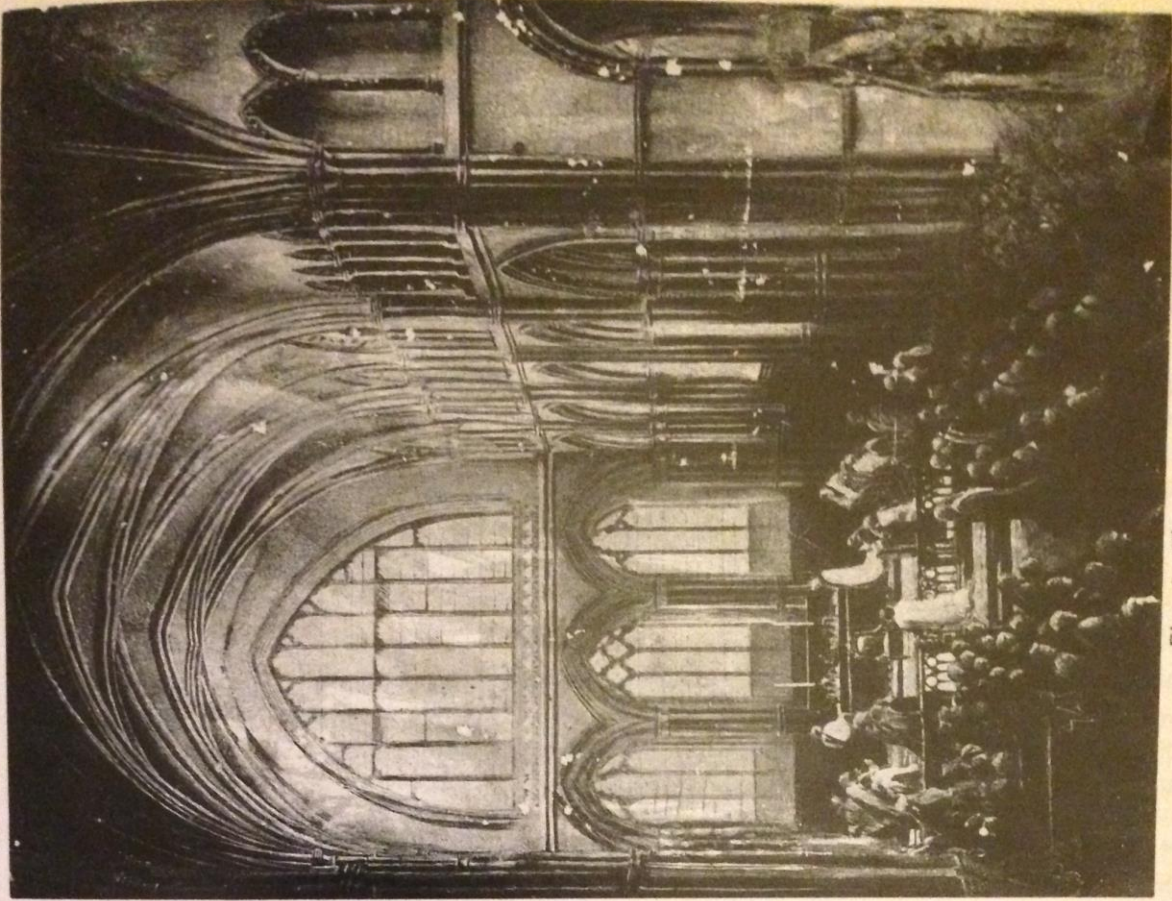


Fig. 2. The East Windows: Interior

The red brick paving of the nave was replaced by one of stone. The whitewash was cleared off the Purbeck marble pillars throughout. Work was done to the flashings and gutters of the nave aisles and work was done to the roofs there. Some of the windows were glazed. The monumental tablets which had been fixed up against the piers were taken down and set up against the adjoining wall. The holes which they made were filled.

All of the crypt windows had been blocked off; two of the east windows were opened for light and air. The earth of the floors was dug away to the level of the column bases and many of the columns were 'renewed'.

The old spire was taken down and found to be very rotten. Part of the tower was taken down and strengthened at the angles. The tower walls were raised in well executed brick work. The beams of the belfry were rotten and were replaced and the holes left in the walls were rebuilt. The bell frame was repaired and anchored and the bells cleaned and rehung. The ringers' floor was repaired. Below, the groined ceiling [an eighteenth century insertion] over the crossing was taken down and a new flat beamed wooden ceiling was built²⁰. A new roof and battlements were erected and four pinnacles were placed on the angles. The tower was cased in Bath stone and four large and eight small windows were built in it.

While the work on the tower was being carried out, more concern was expressed about Mr Cottingham's plan to heighten the tower. A second consultation was called for and Mr James Savage was sent for to 'to minutely and thoroughly survey the tower and to report in writing on his opinion on the specified particulars²¹.

His survey is dated March 1826 and is very detailed. He was first asked if the crossing piers were able to carry the weight then on them. Secondly, if the answer to the first question was affirmative, could they carry more weight? After having inspected the piers, his reply was to express his conviction that the crossing piers were more than capable of carrying the weight now upon them, to the extent that he would not hesitate to add more weight to what was there. He stated he would not hesitate to add fifty feet to the height the architect intended to add to them. The third question was whether casing the tower in stone and erecting corner pinnacles would increase the strength and stability of the tower. To this he replied that 'a mere casing in stone can scarcely be said to add to the strength of the wall; . . . as it adds to the wall the further duty of carrying the weight of the stone . . . [but] the casing will materially add to the stability of the tower . . . As to the effect of the pinnacles at the four angles I beg to state, that they will unconditionally add to the strength as well as to the stability of the Tower . . .'²². He included a report of the tests he had made and commented favourably on the steps Mr Cottingham had taken to insure solid construction. His report on the repairs and rebuildings of the belfrey and ringer's floors were positive.

In 1827-28, the south wall of the south choir transept was encased in stone from the foundation to the roof. This acted as a solid buttress to the wall. Only the briefest mention of this is made in the Stevens' notebook and it was identified there as being the north-west transept! This repair by its very nature required that the windows and exterior mouldings be entirely reconstructed, and in the roof area, a new window was inserted. This was certainly a major undertaking but no reason for it appears in the archives of the Dean and Chapter. Mr Timme, publisher of a history of the cathedral, makes reference to a 'subsidence of brick' and 'a failure of buttressing', and this seems to be a reasonable explanation²³. This work has proved to be as satisfactory as the tower was not. In connection with this work, the brickwork blocking the arches opposite the chapter room door was removed, and the richly carved door frame was 'restored'²⁴. A new and appropriate door was designed by Cottingham and has remained in place up to the

present. The two windows adjacent to the door were opened up and glazed. Work was done to the ceilings of both main and east transepts.

After these works, there was a pause of nearly ten years before the final works carried out under Mr Cottingham's direction were started.

Dean Stevens' notebook includes figures for the amount spent for works completed in the first year with an estimate of the costs of 1826. The expenses up to 26th November, 1825 amounted to £6,107-19-0. Additional expenses estimated up to March 1826, amount to about £500, so that all the above repairs will amount to £6,507²⁵. The 'Summary . . .' list for the period up to 23rd June, 1826 shows a total of £8,983. This is the sum that would have been spent up to the Mid-summer Audit for that year²⁶. The third list, untitled, includes only a figure for the years 1825-1848 inclusive. ' . . . £28,000 was spent on the Cathedral, of this £13,000 from Cathedral funds, £15,000 subscribed by the Dean and Canons²⁷.

Major repair campaigns such as the one undertaken at Rochester at this time are expensive and an insufficiency of funds was a chronic problem there. The See was so modestly endowed that between 1666 and 1802, the Bishop of Rochester had held the position of Dean of Westminster *in commendam*. The financial situation at the cathedral was analogous, and a variety of make-shift means had been employed to cover extraordinary fabric expenses. From time to time, monies were set aside in anticipation of future expenditures, but given the stringent financial position at Rochester, this was not always possible. An account had been specifically set up in 1818 to fund fabric repairs and restorations, but the cost of the works in 1825-26 far outstripped the money set aside. Therefore in 1825, in addition to the £1,500, received from a sale of shares, another sale of £2,000 was authorized. Then, still falling short of the money needed, the Chapter lent, at no interest, £1,750 from their personal funds; £500 from the dean and £250 from each prebendary. (This method of financing had often been used in the past). In addition in both 1825 and 1826, they voted a reduction of salaries to themselves for as long as necessary to complete the works. Except for the final period, of renovation when the restoration of the choir and cathedral interior were undertaken, it appears that after the first two years of very heavy expenses, the Dean and Chapter were able to cover the cost of repairs out of current income. In the 1839-40 restoration, the Dean and Chapter once again gave over a portion of the divisible income, £600, in order to meet expenses.

In 1839-40 the restoration of the choir was finally undertaken and at the same time much of the interior of the cathedral was also restored. New furnishings were designed by Mr. Cottingham including a new throne, a pulpit and an altar rail made by Pratts of London. All of the wood of the interior of the cathedral was scraped, grained and varnished, and all of the iron work was painted and some of it finished in bronze. The walls of the choir and chancel were restored, and the floor of the presbytery was lowered to show the base of the columns. The corbel heads at the east end of the choir walls were exposed when the old throne and pulpit were removed, as was the wall painting of the Wheel of Fortune. The corbel heads were damaged and were restored in mastic by Mr. Hammerton, an employee of Mr. Cottingham. The wall painting was preserved unlike the earlier one found on the choir walls which had been effaced. In addition to the work done at the east end, parts of the north main transept were repaired. Windows, long blocked, were opened and glazed and the wall arcades along the north wall were unblocked, and in one of the niches of the north wall yet another wall painting was uncovered. This represented a St. Christopher carrying the Christ Child²⁸. Unfortunately, this flaked off as quickly as the blocking materials were removed. No doubt there were other works carried out and it is clear that by the end of the Cottingham years, the cathedral was in much better condition than it had been in 1824.

The repairs and restorations of the cathedral during these years saw Mr. Cottingham in the roles of engineer, architect and designer, but with the loss of his papers, very little of Cottingham himself comes down to us. A glimpse of the man can be found in a letter from Charles Spence to W. B. Rye of the British Museum. In it he refers to Cottingham as, 'that very beau ideal of everything that could appear irascible'. It seems that an inappropriate door had been placed in the west gateway to the south choir aisle in Mr. Cottingham's absence. '... No doubt some misgivings were entertained relative to the opinion likely to be held... by the Architect... When the Dean informed him what had been effected and expressed a hope that it might meet his approval, the little man who bore a strong resemblance to the Jack of Clubs bursting with ill-concealed rage and indignation at length exclaimed; Mr. -a- Mr. Dean, whoever put up that door ought to take - - - with bell, book and candle'²⁹.

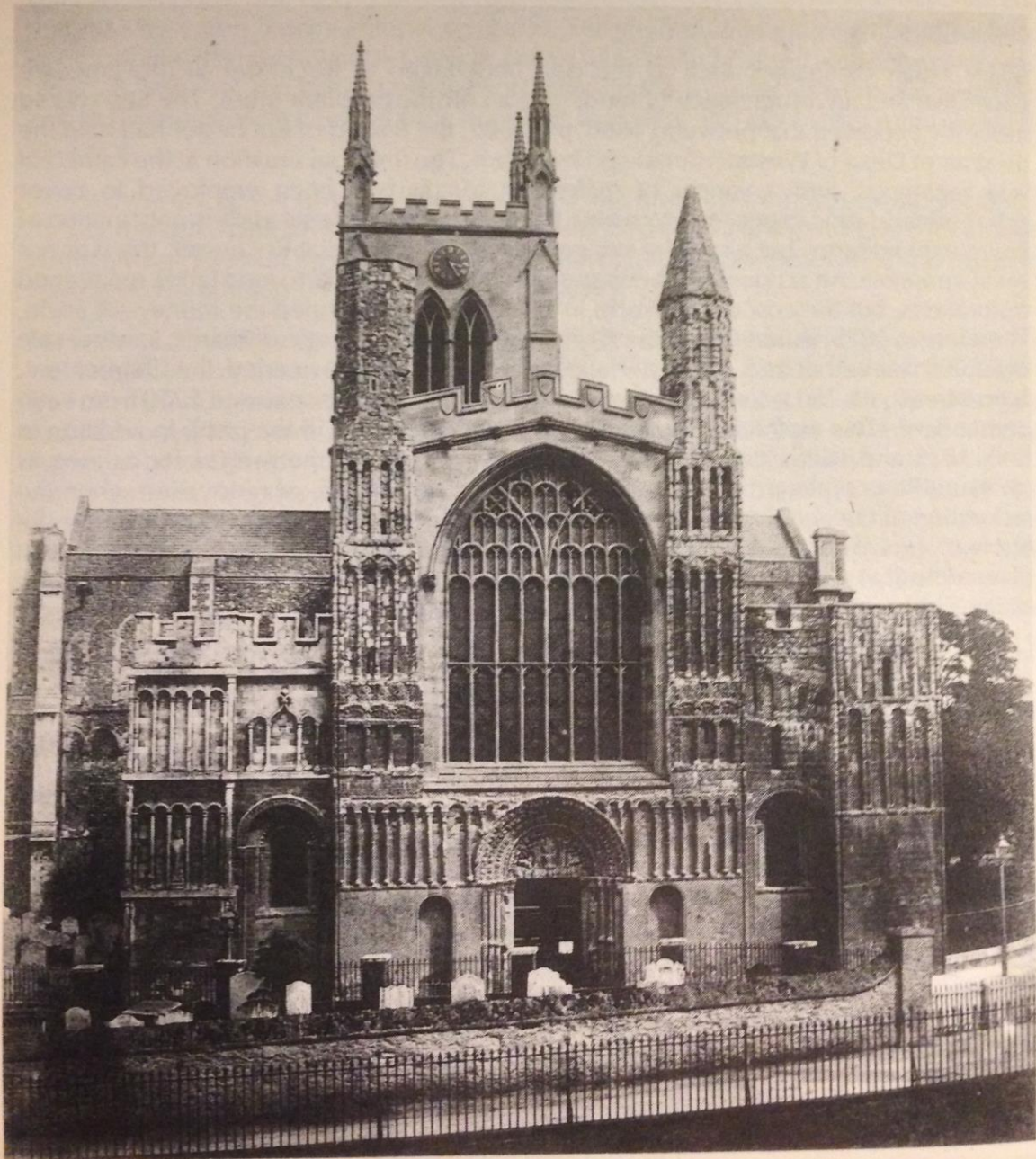


Fig. 3. Rochester Cathedral. West front before (1888)

General References

Archives of the Dean and Chapter of Rochester Cathedral, West Kent Archives Office, Maidstone, Kent. References below beginning with a DRc/ prefix are from materials on deposit in the archives.

Wm. St. John Hope, *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester*, London 1900.

D. H. Palmer, *The Cathedral Church of Rochester*, London, 1907.

W. B. Rye, *Collections for a History of Rochester*, British Library, 3 vols. C55 g2 The history was never published, the items in the collection are mounted in three large volumes, paginated separately.

C. Spence, *A Walk Through Rochester Cathedral*, London, 1840.

Footnotes

1. Colvin, H., *A Biographical Dictionary of British Architects 1660-1840*, pp. 64-65, London, 1978. Daniel A. Alexander (1768-1846), entered the Royal Academy in 1782 and won the Silver Medal that year. He was surveyor to the London Dock Company, Fishmongers' Company and Trinity House. Alexander designed the barracks for the French prisoners-of-war at Princetown, Devon, now part of the prison. He also designed Maidstone Gaol and among his other works is Mote House, Mote Park, Maidstone.
2. *ibid.*, pp. 234-235. Lewis N. Cottingham (1787-1847) apprentice to an Ipswich builder, then an architect's clerk. Set up his own practice in 1814. Rochester was his first ecclesiastical work and many more followed it.
3. N. Pevsner, *Some Architectural Writers of the Nineteenth Century*, Oxford, 1972 pp. 168-182. Sir G. G. Scott (1811-1878) articled to James Edmeston and worked with Grissell & Peto, well as with H. Roberts and S. Kempthorne. By 1838, he had designed his first church and in 1849 was named Surveyor to Westminster Abbey.
4. D. Ware, *A Short Dictionary of British Architects*, London, 1967 p.179. John L. Pearson (1817-1897). Articled to I. Bonomi of Durham in 1831, worked in London offices of A. Salvin and P. Hardwick. Set up a private practice in 1841 and did much ecclesiastical work.
5. L. Cottingham, *Sketchbooks*, 5 volumes; an additional volume of which had been attributed to an unknown architect, since correctly identified as L. N. Cottingham. This latter volume is entirely devoted to Rochester. The sketchbooks are in the Avery Library of Columbia University, New York.
6. Stevens, Robert, DD. 1821, preferred to the deanery of Rochester October 17, 1820, installed by the bishop (Walker King), November 3. Died February 3, 1870.
7. Stevens, Robert, *Repairs of Rochester Cathedral, Mr. Cottingham Architect*, a notebook in the Dean's hand. Rochester Cathedral Library. A typescript of the notebook is held at Maidstone, in the DRc/Emf 135 file.
8. Hotham, Hon. Frederick (1774-1854), MA, second son of the first lord Hotham, preferred to the 3rd Prebend at Rochester 1807 and installed by the Bishop (Thomas Dampier), November 26. Died October 11, 1854.
9. Smirke, Sir Robert (1781-1867), architect of Eastnor Castle, Covent Garden theatre (1809), British Museum his most noted commission (1823). He was employed upon the restoration of York Minster after its eastern arm was destroyed by fire at the hands of a lunatic in 1829.
10. *ibid.* typescript, p.1.

11. W. B. Rye, *Collections for a History of Rochester*, British Library, 19th century, p.221. Letter from Charles Spence, Esq. of the Admiralty to Mr. Rye. Interleaved in Supplemental Volume.
12. L. Cottingham, letter to Dean Stevens, Cathedral Library.
13. W. B. Rye, *Supplemental Volume*, unpaginated, letter from J. Harris to W. B. Rye, 1865. Many of these fragments are still in the cathedral in the Lapidarium.
14. L. N. Cottingham, letter to Dean Stevens, Cathedral Library.
15. DRc/Emf 135, typescript, pp. 1-5.
16. It is interesting to note that Smirke was so unconcerned about a wall that was encased by 1830.
17. DRc/Emf 135, typescript, p.4.
18. DRc/Emf 135. This is a single typed sheet, untitled, probably copied from a list derived from the Stevens notebook and later data. It is a very brief summary of works done and expenses incurred.
There is also a handwritten list covering repairs Jan. 1825-Jan. 1826, headed *Repairs . . . Summary of the work done . . .* in the Cathedral Library referred to elsewhere as 'Summary . . .'
19. DRc/Emf 135, typescript, p.11.
20. Palmer, p.73. This ceiling was enriched by Cottingham in c. 1839-1840. Crossbeams were added and the ceiling was ornamented by pendant bosses based on medieval ones found in other parts of the cathedral.
21. DRc/Emf 135, typescript, p.11.
22. *ibid*, p.12.
23. Wm. Timme, (publisher), *Short History of the Cathedral*, London, 1858.
24. The figures flanking the door, which were headless at that time, were symbolic of the triumph of Ecclesia as the Christian Church over Synagogue representing the Old Testament. Ecclesia correctly shown, is a radiant young woman, crowned, carrying a staff with a cross and here, with a church in her hand. Synagogue was correctly restored as a defeated young woman, blindfolded, holding a broken staff and down-turned tablets of the Law. Originally, Ecclesia was restored as a male figure, bearded and mitred with staff and church. The error was early pointed out but was not corrected until the late 1890's at the behest (and expense) of Miss Louisa Twining of Rochester.
25. DRc/Emf 135, typescript, p.10.
26. DRc/Emf 135, untitled list.
27. 'Summary of work done . . .', handwritten list, unpaginated, Cathedral Library.
28. W. B. Rye, *Collections for a History of Rochester*, Supplemental Volume, interleaved at p.218. Letter from J. Harris to W. B. Rye. Mr. Harris worked for many years for Mr. Cottingham. He reports that he had given drawing lessons to Miss Stevens and that she made a coloured drawing of the St. Christopher. Either the original or a copy of it is interleaved in Rye's 'Collections . . .'
29. *ibid*, letter C. Spence to W. B. Rye, 1865. p.220.

MANY BOOKS

'Of the making of many books there is no end, and much study is a weariness of the flesh'. and the man who wrote that hadn't seen the multiplicity of books and booksellers that mark our own time! What *would* he say today?

In *his* day, though he felt burdened by the out-pourings of the clever and opinionated, books were a relatively rare commodity. A decent library might have a dozen or so. These, of course, were treasured and revered — and read till they were known virtually off by heart (as was, for example, the bible. People got into things properly in those days). And still, many hundreds of years later, when Lord William occupied this part of Britain and put the Frenchman Gundulph in to re-found Augustine's abbey here, there were scarcely more. Only after the invention of printing, and, even more, with the falling of publishing into the hands of competitive capitalism have books become two a penny — which is why they cost so much. (Is it instructive we talk of bookcases? A case is a box or crate: shelves came in much later when numbers exploded).

Perhaps, given this growth, the author of Ecclesiastes might have approved the kind of library you will find tucked away in the south east corner of the cathedral. From Gundulph onwards, and still, major works of theology have been collected and stored so that monks (then) and ministers (now) may avail themselves of scholarship quite beyond the means of their individual pockets, to assist them in their prayer, preaching and pastoring. That's what the library was and is *for*: and in one of the books we possess, a Benedictine writer has made just this connection: 'The Love of Learning and the Desire for God' (J. Leclercq).

Regular reading and sacred study have always been part of the life of a (Benedictine) monk. The Rule of St. Benedict lays down (chapter 48) that each monk shall study every morning, and that at the start of Lent be given a chosen library book for this purpose. The library, therefore, occupied a key place in the cycle of devotion, and played its part in the conversion of the individual.

At one time, monasteries were the only places to keep the faith in any intelligent and informed way. Later that role passed to the universities (which reflected other monastic values too). Now, with the continuing secularisation of our universities and in a manner exacerbated by the intense pressure of contemporary notions of usefulness and accountability, the torch is passing back to the church. Maybe before long, theological colleges and religious houses will again become the only beacons for Christian teaching, training and mission, as they were before.

If so, a cathedral library like our own will come back into its own. A resource to ground prayer, preaching and pastoring, those hall marks of the Christian life, in orthodoxy: that is, accurately and in truth, for the proper glory of God. So it is crucial that part of the Cathedral budget (a tiny part, it's true) goes for the purchase of 'classics' in theology and related subjects, which are then made available to clergy and others, serious disciples of their faith.

'Classic' is hard to define, and harder to discern these days under the whelter of books being published. Books much-hailed at the time get quickly forgotten, whilst major contributions to theology quickly go out of print. But the names of this century — Barth, Bonhoeffer, Bultmann . . . are placed alongside those of the saints from the past — Anselm, Aquinas, Augustine . . . And if in 50 year's time we run out of space (as we certainly shall — we nearly have already!) those who no longer ring bells can be weeded out and shifted to depositories elsewhere. (We have just presented a batch of books to the University Library at Canterbury).

The library has been housed in the Chapter Room since 1542. It is tucked away behind a massive doorway — a famous monument, and you can see it (though not walk through it, as here) in the V and A. Few walk through it here, alas, for whatever reason. Perhaps the doorway is forbidding as well as famous? But the clergy live pressed and pre-occupied lives and unless they have some project to spur them on rarely read 'classics' these days. (Is this one reason why the standard of preaching generally is so low?).

Half the room consists of books published before 1900. Many of these are justly famous and number among them echoes of the library collected by Gundulph. The earliest known catalogue (which we still possess) is dated about 1130 and lists 116 titles. (The present catalogue has around 6,000 entries). Nearly all those early books were lost, borrowed or stolen during the Reformation and Commonwealth times. People often fail to return books they borrow from friends; but at that time a few astute persons, seeing the way the wind was blowing, 'borrowed' books in order to keep them from destruction. So although in one way they did the nation a good turn, in another they helped denude our own collection.

Many of our 'rescued' volumes are in the British Library in London; some are in Oxbridge colleges. But our saddest loss must surely be the bible given to the library by Gundulph himself. It rests now in California — the chain of buying and selling so long that it would be cruel to accuse the present holder of receiving stolen goods, notwithstanding the anathema on thieves written in the front.

We do still possess a number of treasures, however; and among them a number of important and famous versions of the Bible. For example, we have a bible published in 1522, which sets out side by side the text in Greek, Latin and Hebrew. It was prepared by Cardinal Ximenes in Spain and is known as the Complutensian Bible (from Complutum, the Latin name of Alcalá in Spain where it was printed).

We also have one of the 50 known copies of Coverdale's Bible (1535) which was the first version of the whole bible to appear in English. Coverdale . . .

In 1539 Henry VIII ordered an English bible to be set up in each church, and we have a copy of 'The Great Bible' (so called because of its size) which was authorised for this purpose.

On the liturgical side, we have an important Missal (Mass Book) dated 1534, and a 'sealed' (i.e. authorised and standard) copy of the 1662 Book of Common Prayer.

As well as printed books, the library possesses certain important manuscripts. Most famous amongst these is the *Textus Roffensis* (the Rochester Book) which has come down to us despite various alarming adventures (which include being dropped in the Thames in 1712 — the water marks are still clearly visible). It was put together around 1300, but contains much older material. It is a miscellaneous collection of bits and pieces, really, of great interest and important to scholars: lists of the laws of Kentish kings and of important people, rituals of testing by ordeal, registers of ancient documents of local history, charters, and so on. It is written partly in Anglo-Saxon, partly in Latin.

There is also the *Custumale Roffense* also dating from about 1300. This is a description of everyday life in the monastery of the time, duties, work and services, relations with manors and lands supplying income, and so on.

(A more complete list of treasures, and of the stories associated with them, is set out in *Rochester Cathedral Library* by one of my predecessors, Canon Mackean. It is available from the gift stall).

Preserving old manuscripts is a delicate and demanding task. They need specialist (and expensive) care. For this reason, it makes sense that most of the Cathedral's archives are

now lodged in the County Archive Department in Maidstone — though they may soon be brought 'home' to the new Archive at the end of the bridge, in Strood.

However, although these manuscripts are away, the library does include a fascinating collection of prints and photographs — many hundreds of them. These are being catalogued at present for the first time and I hope we shall soon know what we have! (Anyone who thinks he or she could help by identifying some old views of Rochester and its personalities, please get in touch).

A library such as this requires conservation and maintenance. One of the happiest things to record with gratitude is that a band of 20 or so volunteers are busy cleaning, and healing the old books: patiently dusting, washing, wiping, oiling and sealing. They sense, I believe justly, the importance of their work in helping to pass on a resource which has come down to us through the care and devotion of others. Many books, however, their leather dried and torn, need more specialist help. Slowly, as funds become available, these will be sent away to be repaired: it is part of our stewardship to see they too are still available to readers in the future.

I should like to end on a personal note. Since arriving in Rochester, getting to know the library has been one of my chief joys. I still am in the wonderful position of 'discovering' fresh treats just about every time I go in! For this reason what I have written here may seem to some — such as my immediate and illustrious predecessor — to have a very uninformed ring about it. But I hope in another year or so to have a better grasp of what I have been charged with storing on our bookshelves for the benefit of generations yet to come.

John Armson
Canon Librarian

STEVE'S STORIES — The Head Verger recollects

Where else?

Overheard in the Cathedral. 'Yes dear she's been very poorly. She's got osteoarthritis, mind you it's not affected her brain it's in the other leg'.

Christmas away

In December 1979 my father died and so I spent Christmas that year with my mother in Yorkshire. On arriving back at the Cathedral in early January I went to look at the crib. When I burst out laughing the Head Verger wanted to know what I found amusing. 'Well', I explained, 'Mary has just spent Christmas with one of the wise men. Joseph is still in the crypt with the other two'.

A problem of language

A group of Dutch visitors arrived at the Cathedral just as a service was ending and were much impressed by the cope and mitre worn by the Dean (Stanley Betts). One of them asked if he could take a photograph and after doing so asked the Dean if he would turn round so that, 'I can photograph your backside'.

Only the Irish

When the lent hangings are removed on Good Friday, the vergers rely on help from the clergy. On one such occasion I was up a ladder at one side of the sanctuary with the succentor at the other. We unclipped the rod holding the curtains, from its brackets. 'Right', I said, 'down with it'.

'Which way?' asked the succentor.

THE GUNDULF BIBLE AND RELATED MANUSCRIPTS FORMERLY IN THE LIBRARY OF ST. ANDREW'S, ROCHESTER

One of the oldest and most important manuscript books surviving from the Cathedral Priory of St. Andrew is the Gundulf Bible, now designated MS. HM 62 in the collection of the Huntington Library, San Marino, California, USA. A two-volume great Bible copied c. 1075, it purports to have been the gift of Gundulf, the second Norman bishop of Rochester (1077-1108). He is linked to the Bible by a 13th-century inscription on the flyleaf (fol. 1r) of each volume as shown in plates 1 and 2. These inscriptions are significant for their early date and placement at the head of the flyleaf. The usual Rochester *ex libris* and *ex dono* are from the 14th century and occur in that order at the foot of the flyleaf. Thus the attribution to Gundulf seems to represent a living tradition rather than part of a larger cataloguing effort.

A long description of the Bible appears as item 26 in the first medieval catalogue of the Rochester library, entered about A.D. 1124 into the second part of the *Textus Roffensis* (fol. 225v), the Anglo-Saxon cartulary of the priory of St. Andrew:

Vetus et novum testamentum quam transtulit de hebreo in latinum in ii voluminibus. Quorum primum continet hos libros. Quinque libros moysi. Iesum nave. Iudicum. Ruth. Psalterium. Proverbiorum. Æcclesiastes. Sapientia. Æcclesiasticum. Hezram et neemiam. Paralipomenon duos libros. et iiiii evangelia. In alio vero volumine continentur iiiii libri regum. Iob. Liber tobie. Iudith. Hester. Libri machabeorum ii. Libri prophetarum omnes. Actus apostolorum. Epistolae pauli. aliorumque apostolorum. Apocalypsis.

The same entry occurs in a fragmentary catalogue from the 12th century, now part of the archive of the Dean and Chapter of Rochester Cathedral (DRc/Z18). The latest medieval description appears as item 48 in the catalogue of A.D. 1202, entered on two leaves added to a volume of Augustine's works, British Library MS. Royal 5 B. XII.

Medieval cataloguers did not connect the Bible to Gundulf nor indicate that it had any particular significance. The only external evidence of his possible role in its acquisition occurs on fol. 123r of British Library MS Cotton Vespasian A. XXII, an early 13th-century collection of materials related to the priory, where Gundulf is memorialized for having built Rochester castle and established a library of sixty books. Nevertheless a strong case can be made for local production of the Bible at a time when the newly refounded priory had need of such. Its plain appearance and lack of decoration, along with an unusual arrangement of the contents, suggest that utilitarian motives lay behind the acquisition, whether or not Gundulf was involved. The Bible's most unusual feature, for example, is the separation of the Gospels and Pauline Epistles, each placed at the conclusion of volumes I and II respectively. One explanation for this arrangement was the possible need for the Bible to serve double duty as a Gospel Book and Epistolary in services if books were in short supply, as they appear to have been in the immediate post-Conquest period.

Why then is this Bible so important to the history of Rochester's medieval library? First, it is the earliest Bible recorded in the collection. Second, as will be shown in the course of this paper, the Gundulf Bible embodies a particular type of Vulgate text adopted from Christ Church, Canterbury and used for as long as two centuries at Rochester. Moreover, it sheds light on the other surviving Vulgate and Gospel books from Rochester, showing the persistence of a significant textual tradition localized to Kent. The size and layout of the Gundulf Bible are typical of great Bibles from Norman England.

Though the margins have been trimmed, the pages still measure 400 × 265mm with a written space of approximately 340 × 200mm ruled by dry point in double columns. It has neither illuminations nor decorated initials, only a few modestly embellished and coloured capitals in red, purple, yellow, and blue. Red display script is used sparingly except in the Psalter, where it dominates. The main text has been written in a Norman script style of the late 11th century. Its most unusual feature is a horned *e*, often thought to be an early English feature, but persisting beyond the Conquest at Exeter and Winchester, for example. There are numerous marginal corrections and annotations in contemporary and later hands. The volumes are roughly equivalent in length (I has 240 leaves, II has 262), though the collation indicates that I-IV Kings were copied separately from the rest of volume II and bound with it possibly to equalize the set. This arrangement had been made by the time of the earliest catalogue description, quoted above.

The Gundulf Bible is linked most directly to Canterbury through its close relationship to pre- and post-Conquest Vulgates associated with Christ Church. These are best understood as a family of texts with many similarities and a few individual features. Although it seems to have developed from continental books imported during the 10th-century Benedictine Revival, the tradition resulted in one complete two-volume great Bible surviving for Canterbury and for Rochester, one partial decorated set for each foundation, and the majestic Dover Bible (Cambridge *MS Corpus Christi College* 3-4) set to Christ Church's dependency there¹. Some Gospel Books with Canterbury connections share in this textual type, but not so 'Goda's Gospels' (British Library *MS Royal* 1 D. III), the only survivor from Rochester. An 11th-century book once owned by Godgifu, half-sister to Edward the Confessor, the Gospels did not reach Rochester until the reign of William II (1087-1100), well after the production of the Gundulf Bible.

British Library *MSS. Royal* 1 E. VII-VIII, copied in the late 10th century probably at Canterbury, comprise the two-volume great Bible most closely related to the Gundulf Bible. Both share a large size, two-column format, plain appearance and a textual type that can be traced to Vulgates produced in Northern France during the 9th century and brought by monks to the Benedictine house of St.-Germain-des-Prés near Paris during the Viking invasions of the 9th-10th centuries, where they were studied and reproduced. Additional similarities include: a peculiar order of prefaces to the Gospels, with identical chapters; an extremely rare *incipit* to the chapters of Numbers (*Numerantur ex precepto*); the lack of canon tables; a unique series of prefaces to Romans; a long prologue to 1 Corinthians (*Corinthus metropolis civitas Achaiae*); Laodicians following Hebrews. There are sufficient differences between *MSS. Royal* 1 E. VII-VIII and the Gundulf Bible to preclude exact copying, for example the chapters to Joshua-Judges and I-II Kings, and readings of particular verses, but the affinity of the texts is clear. Apparently because of their close relationship to the neighbouring foundation, the monks at Rochester adopted a Vulgate text established at Canterbury, made certain modifications for their own purposes, and maintained it into the 13th century.

Of special interest, therefore, are the innovative features of the Gundulf Bible and later additions made at Rochester in the distinctive 'prickly' script style of the early 12th century. The order of books is apparently unique. No similar order is recorded by Berger nor found in any descriptions of the medieval Vulgate consulted in the course of this study². Volume I has the Octateuch, Psalms, books of Wisdom, I-II Paralipomenon (Chronicles in the King James version of 1611), Esdras, Nehemiah, and the Gospels. Volume II opens with I-IV Kings, followed by Job, Tobias, Esther, Judith, I-II Maccabees, the Prophets, Acts, Catholic Epistles, Apocalypse, Pauline Epistles. This order is verifiably original as indicated by the continuity of the text and the first catalogue description, although Apocalypse is mistakenly recorded there as the last book in Volume II. Apocalypse cannot have been rearranged subsequent to the catalogue description

because the prologues to the Pauline Epistles immediately follow the *explicit* (fol. 288r). As suggested above, there must have been practical reasons for the unique organization of the Gundulf Bible. In fact, rearranging texts was a common practice at the Rochester scriptorium dating from the Anglo-Saxon period. Traditional formats became secondary to new purposes as shown, for instance, in revisions to Old English homiletic collections³. Revision is most evident in plain books, such as the Gundulf Bible, intended for ordinary use.

Twelfth-century additions to the Bible further reflect a lack of concern for customary formats. Dedicatory verses by the two most famous Carolingian revisers of the Vulgate, Alcuin and Theodulf, appear at the end of Volume I. Normally found in 9th-century Bibles from Tours and Orleans respectively, they represent rival versions and never occur together as far as we know. The verses are rare in English Bibles; Alcuin's are found in one 13th-century copy, whereas Theodulf's do not appear in any other known Bible of English origin. In the Gundulf Bible, Alcuin's poem is the reduced version of 18 lines also found in several continental manuscripts. Theodulf's poem has been edited uniquely, the last four lines — a kind of envoy — being omitted. We can only speculate about the purpose for including these verses. They are copied without attribution, and they do not work as indices because the order of books cited in the verses does not reflect the peculiar arrangement of the Gundulf Bible. At most they serve as mnemonic devices for learning the books in any Bible. As a final bizarre touch, the lines omitted from Theodulf have been filled by a later hand with six lines of Anglo-Norman verse, the opening to a lost *chanson de Geste*. Moving to volume II, additions include the prologue and text to the apocryphal Book of Baruch followed by the letter of Jeremiah in an Old Latin version normally found in early Italian and Spanish Bibles. These materials further indicate the availability of continental sources to Rochester copyists in the early 12th century, from which they drew to augment their Vulgate.

Even as they were adding to the Gundulf Bible, scribes at Rochester produced a typical monastic library of service books, patristic works, histories, homiliaries, and records of their own foundation. The first catalogue lists 98 items, some in multiple volumes. Although they relied on Canterbury to provide many of the texts they copied, the Rochester contingent developed their own distinctive styles of script and illumination apparent today in the surviving books. Moreover, by 1125 a new multi-volume decorated Vulgate was underway, two volumes of which remain, the New Testament (Baltimore, Walters Art Gallery *MS. W. 18*) and Joshua-Judges-Ruth-Kings (British Library *MS. Royal 1 C. VII*).

The text of the new set is very close to that of the Gundulf Bible, and suggests that there was a commitment to preserving the standard adopted from Christ Church, Canterbury. As regards prefaces and chapters, the Walters New Testament lacks quire 1 and whatever prefaces to the Gospels it contained. Further, no prefaces and chapters are assigned to the individual Gospels. In subsequent books, however, the prefatory materials are identical to those found in *MS. Royal 1 E. VIII* and the Gundulf Bible, including the lengthy series preceding Romans. With regard to the portion of the Old Testament preserved in *MS. Royal 1 C. VII*, chapters to Joshua and the preface to Judges reflect those found in the Canterbury Bible, *MS. Royal 1 E. VII*, and the preface to Kings found in both earlier Bibles, whereas chapters to Kings are omitted. There are some independent readings of individual verses in this new Vulgate, but the text is very close to that of the Canterbury and Rochester Bibles. Where the earlier Bibles disagree, the new version shares approximately equal numbers of readings with one against the other. In terms of decoration, both remaining parts of the new set draw on a common group of motifs including the human-profile terminal, flowers, fruit, and griffins. *MS. Royal 1 C. VII* has, in addition, four coloured historiated initials at the openings of Joshua and I, II, IV Kings.

Space for one such initial has been left at the opening to Matthew in the Walters New Testament, but it was never filled. The evidence of the library catalogues and surviving books indicates that this set, originally in five volumes, remained the sole decorated Bible at Rochester for at least a hundred years. Late in the thirteenth-century the priory acquired a Vulgate, now known as *Oxford MS. St. John's College 4*, which departs from the distinctive text found in the earlier Rochester books.

How did the Rochester books come to be disbursed, some to journey to the United States? Working with booklists from the 16th century providing the foundations of the Royal Library, James P. Carley has connected the great number of manuscripts from Rochester Cathedral Library appearing on these lists with the seizure of St. John Fisher's books in 1534. Somehow the Gundulf Bible came into the hands of Lord Lumley, for it is described in a catalogue of his collection made c. 1611 as

*Biblia vetusta quondam Gundolphi episcopi Roffensis*⁴.

It seems not to have been absorbed into the Royal Library, as were many of Lumley's books. In succeeding centuries it was owned privately first in the low countries and later in England. According to C. W. Dutschke, who has catalogued the medieval manuscripts in the Huntington Library, the Bible belonged for a time to the Amsterdam theologian Herman van de Wall (1672-1733). After his death the library was sold in 1734, and the Bible changed hands at least four times before coming to the Rev. Theodore Williams, who had it rebound. In 1827 Sir Thomas Phillipps purchased the Bible in London from the Williams collection, *Phillipps n. 3504*. Then in 1924 Mr. Thomas Fitzroy Fenwick, grandson of Sir Thomas, sold the Bible and other materials to the bookseller Dr. A. S. W. Rosenbach who, in turn, resold many of them to the late Henry L. Huntington, in whose library the Gundulf Bible resides today⁵.

The two surviving volumes from the five-part set have divergent histories. Henry Walters from Baltimore purchased the New Testament early in the twentieth century in Paris from Léon Gruel. Loss of family records makes the exact date unrecoverable. On the other hand, *MS. Royal 1 C. VII* bears the old Royal press-mark number 507, which corresponds to the matching description in the Westminster Palace inventory of 1542. This volume must have been taken directly into the Royal Library.

Entries in Rochester's medieval catalogues indicate only the two complete Vulgates described in this paper as being part of the library, though reference is made to Psalters, Pentateuchs, and glossed versions of individual books. More startling is the lack of Gospel books, none mentioned in any inventory of the collection. Given the great number of surviving Gospels associated with Canterbury and the omission of reference even to Goda's Gospels in the Rochester catalogues, a book verifiably in possession of the priory, we must assume that these were stored apart from the items inventoried, perhaps in the Cathedral itself, and were not considered part of the library⁶. It would be interesting to know how the Gundulf Bible escaped the Royal Library as perhaps did the Walters new Testament. Our best hope is that the work of James Carley and others on the early history of the Royal collections will help in tracing their journeys.

Mary P. Richards
University of Delaware

Notes

1. *Cambridge MS.* Pembroke College 301, c. 1020, attributed to Canterbury by Temple (#73, pp. 91-92) preserves a portion of the New Testament (Gospels and preface to Acts) with strong textual links to *MS. Royal* 1 E. VII-VIII. This is the part of the decorated Vulgate surviving from Christ Church which parallels the Walters New Testament for Rochester. Although unfinished, the decoration of *MS.* Pembroke College 301 is far more ambitious than that of the later Rochester set, for it includes elaborate canon tables and full page Evangelist portraits.
2. On the basis of the type and order of prefatory materials and individual readings provided by Glunz, the Vulgate text localized to Kent can be distinguished from those at Lincoln, Durham, Bury St. Edmunds, St. Albans, and Winchester. Glunz, however, is mistaken in the belief that the Gundulf Bible comprises a revision made by Lanfranc.
3. See Mary P. Richards, 'Innovations in Ælfrician Homiletic Manuscripts at Rochester', *Annuaire Mediaevale* 19 (1979): 14-26. (4) Printed in the Concordance with Lord Lumley's Catalogue, *Catalogue of Western Manuscripts in the Old Royal and King's Collection*, ed. George F. Warner and Julius P. Gilson (London, 1921), 1:×1. See also item 111, p. 48, in *The Lumley Library: The Catalogue of 1609*, ed. Sears Jayne and Francis R. Johnson (London, 1956).
5. Information provided by Mr. D. A. H. Cleggett from A. N. L. Munby's *Phillipps Studies*, 5: 78-79.
6. The early 13th-century donation list for Rochester (British Library *MS. Cotton Vespasian* A. XXII, fols. 88r-v) mentions that Goda's Gospels had been redeemed from mortgage by Prior Helyas about 1200.

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THE SEE OF ROCHESTER IN RELATION TO THE SEE OF CANTERBURY DURING THE MIDDLE AGES

An Article reproduced from the Friend's Report of 1938 and introduced by David Cleggett.

The diocese of Rochester, founded in 604, has from the earliest times had close links with the Metropolitan See at Canterbury.

From the paper on the Gundulf Bible, printed in this report, we learn that the monks at Rochester used the distinctive Vulgate text evolved at Canterbury when they wrote our famous bible. This is but one instance of Canterbury's influence over Rochester.

In the third *Annual Report of the Friends of Rochester Cathedral* published in February, 1938, Dr Irene Churchill F.S.A., contributed a paper entitled *The See of Rochester in relation to the See of Canterbury during the Middle Ages* in which Rochester frequently appeared as a suffragan See although it was, as now, a completely separate diocese. As part of a programme of re-printing papers from the earliest days of the Friends, Dr. Churchill's paper is set out below.

Today there are three inter-diocesan committees, Churches Together in Kent, the joint Council for Social Responsibility; and the Industrial Chaplaincy. Three completely different programmes but all making a united and important contribution to the church in this varied county. On these committees all sit as equals.

At cathedral level the friendliest of relationships exists between the two chapters. Each receives invitations to attend the most important services in each other's cathedral. It is worthy of note that of all the cathedral chapters that of Rochester only is invited to attend the enthronement of a new archbishop, in addition to the chapter of the metropolitan and cathedral church, with its members wearing copes. Similarly it will be remembered that when the Very Revd. Edward Shotter was installed as dean here in February, 1990 the only other canons to be vested in copes, in addition to the chapter of Rochester, were those from Canterbury.

Readers may now turn to Dr. Churchill's paper and reflect on the differences of nominating and installing bishops in the medieval period with today. Then a prime-minister was not on hand to interfere but, in addition to the archbishop and monks of Christ Church, Canterbury who frequently intervened, the king or bishop of Rome often meddled in such elections in an unseemly manner.

David A. H. Cleggett
Feast of the Epiphany, 1992

oOo

The earliest surviving register of the archbishopric of Canterbury is that of the Franciscan, John Pecham, in the late thirteenth century, of which the contents have in part been printed in the series of *Chronicles and Memorials of Great Britain and Ireland*, published under the authority of the Master of the Rolls. If we consult the register for information about the procedure followed in the Province of Canterbury when Suffragan sees fell vacant, we shall note that normally the Archbishop claimed to be responsible for administering the spiritualities, and the Crown took custody of the temporal possessions, issuing the licence to the Chapter to elect its new head. Thereupon, the Archbishop, by metropolitan authority, examined the process of election and, if in order, confirmed it and received a profession of obedience from the new bishop. In the case of the See of Rochester, however, it will be found that the Archbishop claimed the administration both

of spiritualities and temporalities, and himself issued his licence to the Chapter of Rochester to elect a new pastor. Such is the procedure recorded in Pecham's register in 1283 on the death of John Bradfield. The Chapter proceeded to elect John de Kirkby, but the election was disallowed, and the Chapter of Rochester again petitioned the Archbishop, as their 'lord and patron', for leave to elect. His consent was given, but the Archbishop added that from a time beyond which memory did not run up to the days of his most glorious predecessor, Edmund (St. Edmund, 1233-1240), his Church of Canterbury was wont to provide a suitable pastor to the widowed Church of Rochester.

This same procedure is recorded in successive archiepiscopal registers, and we may note in particular the entry in Archbishop Islep's register (1349-1366) of a memorandum, as it were, on the early history and episcopal succession in the See of Rochester, drawn up possibly for information at the time when there was a vacancy caused by the death of Bishop Hamo Hethe in 1352. Against an entry relating to the restoration of the temporalities after the election of John de Sheppey is a marginal remark: 'Note the Archbishop's right in the Rochester Diocese'.

This special relationship between the two sees thus indicated is of particular interest, for it furnishes the only example in England of what Continental writers term a mediate bishopric. The fact that the Bishops of Rochester claimed to act as chaplains to the Archbishops and to perform pastoral acts for them, if they were for any reason prevented from acting themselves, may also be linked with this position as a mediate see.

The question as to how early this relationship arose is one to which it is difficult to return a precise answer. The Archbishop's claim that his right was of immemorial custom would suggest an origin dating back to the early days of the See's foundation; and it will be remembered that the See was the second one to be founded after Canterbury when West Kent formed a sub-kingdom. On the other hand, the fact that, in records and chronicles of the twelfth and thirteenth centuries, we find the archiepiscopal claims being vigorously challenged from various quarters, might be taken in support of the belief that the right was not of such long standing and general acceptance as the Archbishops, or their scribes, would like us to think. It will, indeed, be found not inconsistent with the evidence of extant records to hold that the relationship, as depicted in the registers, dates more particularly from the days of Lanfranc and the Norman Conquest.

We find Pope Alexander III (1159-1181), in a bull, forbade any secular person from laying hands on the possessions of the See when vacant, against the ancient custom, and decreed that to the Archbishop and himself should be preserved the disposition of all things, as well in the appointment of bishops as in other matters, according to the practice observed from the days of the blessed Lanfranc. Again, in another bull, he stated that the Rochester bishopric was of the Archbishop's 'table', and the bishops to be instituted as if they were his chaplains, according to ancient custom hitherto observed.

If we turn to the opening rubric of the *Registrum Temporalium*, a compilation, probably, of the mid-fourteenth century, preserved in the Rochester Diocesan Registry, we learn that the record was put together from ancient registers of the Church and of the Bishop to show for all time to those who dream that the Church of Rochester sprang from, and was endowed by, the Church of Canterbury, that it was a Church contemporary with Canterbury, founded and endowed at the same time, by the same king, and confirmed in its liberties by the same kings as confirmed those of Canterbury. There follows a brief narrative (of which a part only is to be found in the pages of Thorpe's *Registrum Roffense*) of the events connected with the endowment of the See and of the succession of its bishops from its foundation in 604 to the days when Offa (died 796) devastated the church and impoverished the See. It was afterwards restored, but was once again

suffering from depredations when Lanfranc, leader and councillor of King William, obtained his consent to the filling of the bishopric, and so promote Gundulf monk and sacristan of the Monastery of Bec in Normandy. It is also related that Lanfranc agreed that Gundulf and his successors should, in the absence of the archbishops, fulfil their office as their deputies, for which certain procurations or fees fell due to them.

On the death of Bishop Ascelinus in 1147, Walter, Archdeacon of Canterbury, was duly elected, according to ancient custom, in the Chapter of Canterbury by the Monks of Rochester, as we learn from the pages of the *History* written by Gervase, the monk of Canterbury; and no dispute appears to have arisen. But, on Bishop Walter's death in 1182, Gervase complains that the rights of the Church of Canterbury in the election were ignored because Gualeran, Archdeacon of Bayeux, was elected, not at Canterbury but in the Chapter at Rochester. Then he was consecrated by the Archbishop abroad instead of at Canterbury, thus violating yet another claim of the Monks. As, however, Prior Alan was able to arrange that the profession of obedience, owed by each bishop on his succession to the metropolitan see, was taken by Gualeran at Canterbury, at which time the pastoral staff was handed to him from the altar, the wrath of Gervase was somewhat appeased.

It is clear that on this occasion the Archbishop's claim to have custody of the temporalities was duly honoured; whether we follow the account of Gervase, who states that the King upheld the Archbishop's claim against his Justiciar and declared the Archbishop to be within his rights in appointing the new man; or that of Ralph de Diceto, who maintained that the King's Justices claimed nothing, since the Rochester Bishop was not bound, as other bishops and abbots, to the King, but only to the Archbishop.

Within two years Gualeran was dead, at a time (August 1184) when the See of Canterbury itself was lacking a head. It would seem, if we follow the account by Gervase, that the King's Justiciars did not seize the temporalities of Rochester for the King, because these were of the demesne of the Archbishop and so were handed over to the custody of those who held the estates of the archbishopric. The ultimate result, of course, in this case was the same, since the temporalities of the archbishopric, during a vacancy, would be accounted for at the royal exchequer. But the appointment of the new Bishop was not so easily settled. The memorandum in Archbishop Islep's register (already referred to, and possibly the source of the account printed by Henry Wharton in his *Anglia Sacra*) states that the Monks obtained the royal licence to elect, and proceeded in their Chapter to the election of Gilbert de Glanville. They then applied to the new Archbishop, Baldwin, for confirmation. Gervase, however, writing from the point of view of the Monks of Canterbury, furnishes many more details. On the death of their Bishop, the Monks of Rochester buried the pastoral staff, instead of bringing it to Canterbury to lay upon the altar there. Then, when Baldwin became Archbishop, he appointed his own clerk, Gilbert, ignoring the claims of the Monks of Canterbury in the election. So Prior Alan came to visit him at Teynham, remonstrating at the procedure, especially in the matter of the staff. The Monks of Rochester, having been summoned before the Archbishop, said they were young and knew nothing of the custom claimed, but many others present had seen, in other days, the handing over of the staff. At last the Archbishop was able to compose the strife, the staff was handed to him, and he then gave it to Prior Alan, who laid it upon the altar. Gilbert's appointment was accepted and he was consecrated Bishop the following Sunday, being Michaelmas Day.

For nearly twenty-nine years Gilbert ruled his See, by the end of which time possibly official memory had become a little blurred and, on his death in June 1214, it will be found that the Archbishop's right to administer the temporalities was challenged. It was a difficult moment in the relations between Church and State. Pope Innocent III instructed Nicholas, Bishop of Tusculum, the Papal Legate, since contention had arisen between King and Archbishop, to enquire into the rights of each, and to exhort the Chapter to

proceed with the election of its new pastor. The Monks hesitated, whereupon they received a letter from the King enjoining them to be obedient to the Archbishop as hitherto they had been to him. But still they hesitated and, when the Archbishop appeared, were fearful for the changed state of their Church. He endeavoured to reassure them. At last they thought of someone who would be pleasing alike to King and Archbishop; so it was arranged for the election to take place at Halling. Thither came the Archbishop, but he was not present at the election. Afterwards he returned and confirmed the choice of Benedict de Sansetun, Precentor of St. Paul's. So runs the record entered in Islep's register, and it is noteworthy for its omission of any reference to the previous claims of the Archbishop in the matter of the Bishop's appointment, or to the Charter issued by King John in November 1214. This confirmed to the Archbishop the custody of the temporalities and the patronage of the See, and so put the matter beyond dispute for the future.

The claim of the Archbishop to interfere in the election was, however, again to be called in question on the death of Benedict's successor in 1235. The Monks duly applied for leave to elect within the precincts of their monastery, and chose one, Richard de Wendene, or Wendover, rector of Bromley. His election was disallowed by the Archbishop (St. Edmund) on the plea of his lack of learning, whereupon the Monks appealed to Pope Gregory IX. The Pope confirmed the election in March 1236-37 and pronounced, despite the privileges of Alexander III alleged on the Archbishop's behalf, that the election should be in the hands of the Monks, and the Archbishop's part confined to that which fell within his sphere by metropolitanical right only. This decision is recorded both in the Canterbury and Rochester archives and, as far as evidence is available, accepted henceforth by both parties, so that we see in the form of the entry in Pecham's register, cited at the beginning of this article, only the echo of a bygone struggle.

We may trace through succeeding registers the continuance of the practice whereby the Archbishop's licence to elect continued to be sought and elections to be held, though we may wonder how much the privilege was worth after the papal provision to bishoprics (approximately from the middle of the fourteenth century) became the normal procedure, even though the Pope, having disallowed an election, might proceed to provide the man elected. The custody of the temporalities by the Archbishop continued also without dispute.

Irene J. Churchill

MORE STORIES FROM STEVE

Just my luck

I was once asked in the Chapter Room before a service, who was preaching. I looked up the list and replied, 'It's one of those Badly (Baddely) preached sermons'. Then I discovered that he was standing behind me.

A way round

After I had taken a group of children round the Cathedral, they were told to go off and draw something which had interested them. One little girl looked at me and said that this was the bit she hated because she could not draw. When eventually she was persuaded to show me what she had drawn I found three circles, labelled the cannon balls in the crypt.

Too well known

A member of the congregation could not suppress a smile when I was admitted as Head Verger. At the words, I swear, she thought 'at least that's honest for he does and often.

EXCURSIONS

Time, once again, for a review of excursions in the past year and my opportunity to thank the very encouraging number who make these possible and so enjoyable.

For our April day visit to Suffolk there was a tour taking in some of the loveliest countryside and an excellent luncheon at The Swan in Lavenham.

Our long weekend visit (in May) was to Carlisle at the kind invitation of the Dean given to us when Precentor in Rochester. The Dean and Mrs. Stapleton were wonderfully hospitable. Mary Stapleton greeted us on arrival at the hotel (an excellent venue) and on Sunday morning following Eucharist and coffee the Dean acted as our guide for a very informative tour of the Cathedral. Afterwards he and Mary were our hosts at the Deanery for a superb luncheon provided by the Friends of Carlisle.

Later in the afternoon we visited Birdoswald, one of the newer excavations on Hadrian's Wall, where our guide was one of the archaeologists. His knowledge of, and exuberance on the site, made his subject all the more interesting despite the wind's own exuberance making it difficult for us to keep on our feet!

On the other full day of the weekend we toured in the Lake District stopping at Ambleside and Bowness-on-Windermere before taking a boat trip on Ullswater from Glenridding to Pooley Bridge.

It was our pleasure whilst in Carlisle to entertain the Dean and Mary Stapleton to dinner one evening, and once again, Mary came to the hotel on the morning of our departure to say goodbye. The weekend was unanimously agreed to be 'a winner'.

The last two excursions of the year were to Rye, combining it with Michelham Priory, on a beautiful day in July and Portsmouth Naval Maritime in September.

I will look forward to meeting many of you at the Friends Festival, this year to be held on 20th June, and thank you, again, for your continued support.

Jean Callebaut
Excursions Chairman

ROCHESTER 2000 1992

Despite the economic gloom, the Trust's gross income in February 1992 had already reached the previous year's total, with notable increases from charitable trusts and in corporate giving. Church support continues steadily, with total monies from this source approaching £150,000.

Another heartening feature of the past year has been the support given to fund-raising events such as: an 'Auction of Pledges', and 'Wine, Wit and Wisdom' evening, a performance of Handel's 'Messiah' by the North Downs Choir and Orchestra, plus the second Organ Festival series. The 1992 Organ Festival recitals have been arranged and have already received some significant sponsorship.

The fourth contract, the cleaning, conservation and consolidation of the West Front, has made a dramatic change to the building's appearance and the Cathedral received a substantial grant from English Heritage which enables us to hope that the fifth contract, the re-furbishment of the Quire, can be started this year.

Alex Barnett
Appeal Director

MEMBERSHIP REPORT

It is always a sadness, in reviewing the year's membership, to be reminded of the Friends who have died during the year — a total of 24. They include a former Vice-Chairman, the Viscount De L'Isle, V.C., and Mrs Zoe Bennett, whose husband H. A. Bennett was for many years the Cathedral organist.

In addition, partly through a radical review of membership subscriptions carried out by the General Secretary and through normal resignations, a further reduction of 60 has to be reported.

At the same time, we have been pleased to welcome 41 new members, many of whom have assisted the administrative and financial objectives by paying subscriptions by banker's order (which saves postage costs) or by covenant (which enables us to get extra net of tax). Membership initiatives continue, but the best recruiters are the Friends themselves, and most new members were introduced by direct involvement — a trend we very much hope will continue with existing Friends enrolling at least one other during the year ahead.

Obituary

Bennett, Mrs. Z.

Brown, Mrs. U.

Catherwood-Smith,

Mrs. S. M. P.

Cole, Mrs. M.

Crawford, Miss B.

Davies, Mrs. E. W.

De L'Isle, The Rt. Hon.

Viscount, VC, KG,

GCMG, GCVO, PC,

DL, JP

Eustice, Mrs. M.

Grove, Mr. L. R. A.

Jennings, Miss M. J.

Layton, Mr. G. H. E.

Leech, Mr. L. W.

McCahearty, Mrs. J. E.

O'Connor, Mrs. V.

Neech, Miss S.

Pearson, Mrs. E. M.

Phillips-Gorse, Mr J.

Pitt, Mrs A. M.

Pring, Mr. D. A. M., MC, CB

Richards, Mrs E. A.

Royall, Mr G. W.

Sharpe, Canon K.

Stockdale, Mrs C.

Wood, Rev. N. W.

New Members

Aylward, Mr G. J.

Aylward, Mrs C. W.

Bacchus, Mr D.

Barnes, Mr D. N.

Bourdeaux, Canon M.

Brock, Mrs S. E.

Brock, Mr D. M.

Brusse-Sleeking, Mrs A.

Corall, Mr S.

Dansie, Mr S. R.

Evans, Mrs S. A. M.

Everitt, Mrs A. P. N.

Gibb, Mrs S. M.

Griffin, Mr E.

Griffin, Mrs M.

Griffin, Mr M.

Gunner, Mrs M.

Hayward, Mr T. C.

Holliday, Mr L.

Holliday, Mrs P.

Hollis, Mrs H.

Hooker, Mr D.

Horsnell, Mrs J.

James, Mr E. L.

James, Mrs S. F.

Matthews, Mrs J.

Minet, Mr P. P. B.

Moore, Mrs M. A.

Richards, Dr M. P.

Rixson, Mr P. D.

Robson, Mrs S.

Spreadbridge, Mr P. A.

Spreadbridge, Mrs P. A.

Till, Mrs D.

Walker, Mr B. A. J.

Walker, Mrs M.

Walton, Mrs J.

Wells, Mr P.

Wells, Mrs P.

Young, Dr M.

Young, Mrs G. K.

TREASURER'S REPORT — Year to 29th February 1992

The Accounts show Unspent Income of £29,055 for the year which means that the total Income not spent at 29th February 1992 amounted to £101,564.

The Council have however committed £95,971 towards renewal of chairs and the Quire Lighting as well as two small other projects. By mutual consent Messrs. Robson Rhodes have resigned as Auditors and our thanks must be conveyed to them for their audit for many years in an honorary capacity. Mr Gerald Stibbs Chartered Accountant has agreed to take up the post also in an honorary capacity for which in anticipation our thanks are expressed.

My thanks to Dudley Moakes and Carol Spencer for their work on the day to day entries in the books which save so much of my time.

Michael Sinden
Hon. Treasurer

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 29th FEBRUARY 1992

	1992	1991	
	£	£	£
INCOME			
Subscriptions received	7,242	28	6,564
Annual Festival (net)	6	602	
Social functions (net)	<u>1,051</u>	<u>602</u>	
Donations	787	—	630
Legacies: H. J. Hoby	1,320	—	546
Mrs. E. F. Gwynn.	1,000	—	
Mrs. M. F. Morgan	—	500	
Inscription Book of Memory	2,320	—	500
Income Tax recovery.	65	—	70
Interest and Dividends received	—	—	7,011
Quoted Investments (net)	19,779	19,587	
Bank interest	10,671	18,086	
Building Society Interest (70%)	7,684	11,055	
	<u>38,134</u>	<u>49,605</u>	<u>48,728</u>
	<u>49,605</u>	<u>64,049</u>	<u>64,049</u>

EXPENDITURE

Salaries and National Insurance	3,349	3,251
Printing and Stationery	1,376	819
Office expenses	683	710
Annual Report	3,208	1,249
Nominee charges for investment.	1,374	480
Retirement present	—	115
	<u>9,990</u>	<u>6,624</u>
Excess of Income over Expenditure	<u>39,615</u>	<u>57,425</u>
Grants Payable		
Upkeep of Garth	6,000	6,000
Cloister Garth Wall	—	4,000
Phase III heating	—	56,286
Deposit on chairs	4,560	—
	<u>10,560</u>	<u>66,286</u>
	<u>29,055</u>	<u>(8,861)</u>

31 Surplus (Deficit) for the year carried to General Fund

BALANCE SHEET — 29th FEBRUARY 1992
GENERAL FUND

	1992	1991
	£	£
Investments (market value £3,594)	2,520	16,029
Current Assets		
Stock	702	1,470
Cash at Bank	101,564	55,007
	<u>102,266</u>	<u>56,477</u>
Creditors falling due within one year	4,356	892
Net current assets	<u>97,910</u>	<u>55,585</u>
Total Assets less Current Liabilities	<u>100,430</u>	<u>71,614</u>

Income and Expenditure Account

Balance 1st March 1991	71,614	80,475
Surplus (deficit) for the year	29,055	(8,861)
Loss on sale of investments	(239)	—
	<u>100,430</u>	<u>71,614</u>

BALANCE SHEET — 29th FEBRUARY 1992
CAPITAL FUND

	1992	1991
	£	£
Investments (market value £344,745) (1991 £358,108)	201,142	205,704
Cash at Bank	213,855	205,182
	<u>414,997</u>	<u>410,886</u>

CAPITAL ACCOUNTS

Miss Wootton Bequest Fund		
Narrower range	29,389	29,389
Wider range	42,905	42,905
Profit on sale of investments — narrow range	818	—
Balance 29th February 1992	<u>73,112</u>	<u>72,294</u>
Father Smith Bequest Fund		
Profit on sale of investments	130,587	125,756
Balance 29th February 1992	—	4,831
Balance 29th February 1992	<u>130,587</u>	<u>130,587</u>
Miss L. I. Stickland Bequest Fund		
Balance 1st March 1991	208,005	203,267
Building Society interest (30%)	3,293	4,738
Balance 29th February 1992	211,298	208,005
Total Capital Funds	<u>414,997</u>	<u>410,886</u>

CALENDAR OF EVENTS — 1992

June	7th	PENTECOST — Evensong and Procession	15.15
	13th	French Hospital Service	15.15
		Organ Concert — David Liddle	20.00
	14th	Choristers' Sponsored Concert	19.45
	20th	Friends' Festival	
July	24th	King's School Choral Concert	20.00
	19th	Capella Cantorum Konstanz Concert	19.30
	25th	Organ Recital — Barry Ferguson	20.00
August	22nd	Berkshire Choral Institute Concert	20.00
	23rd	Normandy Veterans Association Service	15.15
	29th-31st	Norman Festival	
September	12th	King's School Commemoration Service	11.00
	13th	R.E. Memorial Service	11.15
	19th	Action Aid 'Messiah' for All	19.30
	20th	Battle of Britain Service	18.30
October	10th	Diocesan Choirs Festival	17.15
	17th	Times and Seasons Informal Concert	12.00
	24th	Diocesan Children's Festival	
November	8th	Remembrance Day Service	10.55
	14th	Rochester Choral Society Concert	19.30
	19th	St. Cecilia Concert	19.30
	25th	B.B.C. Broadcast Choral Evensong	16.00
	29th	Advent Carol Service	18.30
December	5th	British Retinitis Pigmentosa Society Concert	19.00
	5th-6th	Dickens Weekend	
	12th	Rochester Choral Society Concert	19.00
	16th	King's Pre-Prep. School Carol Service	14.15
	17th	King's School Carol Service	19.00
	18th	King's Prep. School Carol Service	14.30
	22nd	Cathedral Carol Service	19.30
	23rd	Lunchtime Carols	12.00
	24th	CHRISTMAS EVE — Blessing of Crib	15.15
		Midnight Sung Eucharist	23.30
	25th	CHRISTMAS DAY	

Times of Services:

Sunday

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

Weekday

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

