The image shows the cover of a report. The background is a dark blue color. In the center, there is a photograph of a Gothic window. The window has a dark frame with several vertical panes. Above the window, there is a decorative sculpture of a face, possibly a grotesque or a mask. The text is overlaid on the top part of the window image.

Friends of
Rochester Cathedral
Report for 1992/3

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Our grateful thanks once again to Dr. Henry Teed for the cover photograph
of the nave crossing ceiling.

FROM THE PRESIDENT

Following the spectacular restoration of the West Front, undertaken in 1991, attention has turned to the interior of the Cathedral, where the interest of the Friends is most evident. In July 1992 scaffolding filled the great Nave Crossing, for the rich repainting of the ceiling which was undertaken prior to the work of restoring the Quire. This has involved a nine months programme of cleaning the stonework from the bosses of the vaulting, which revealed mediaeval colour, to the conservation of the 14th century politically correct murals.

The drabness and dullness has gone, revealing the rich colour and spontaneity of the heraldic leopards and the glittering gold of the Fleur-de-lys. But none of this could have been seen without the major contribution of the Friends, who have undertaken the complete relighting of the Quire and East End of the Cathedral. The concealed lighting in the Triforium Arcading has enhanced the height of the Quire and the replacement of the Quire chandeliers (installed as a temporary measure in the 1950's), by desk lights for the capitular and choir seating has transformed this part of the Cathedral. Feature lighting, from within, has marvellously enhanced the two major tombs of Walter de Merton and John of Sheppey as well as revealing the Baroque splendour of the recently restored Warner memorials in the Oratory.

The generosity of the Friends is transforming the East End of the Cathedral — and the comfort of worshippers also, with the purchase of 200 new chairs for the Sunday congregation. We all hope that the Friends' concern for the quality of the environment of the Cathedral will, in future years, extend to the Nave with the same telling effect.

Much of this work was to put in train by Michael Skinner, whose sudden and totally unexpected death in March 1992 stunned all who knew him. In the four years that he was Comptroller, our modern Major General had greatly assisted and enabled the work of those charged with maintaining the mission of the Cathedral. His directness of manner and sense of fun made even mundane tasks enjoyable. May he rest in peace.

Edward Shotter
Dean

CHAIRMAN'S REPORT

Another year has passed and once more we are nearing our Annual festival. By then, we hope to have had a visit from our Patron, H.R.H. The Duchess of Kent, who, despite her very busy schedule of engagements, has found time to honour us with her presence.

During the year we have been saddened and shocked by the sudden deaths of Major-General Michael Skinner, the Comptroller and of Carole Spencer our assistant Administrator. Also by the tragic death of Michael McCree, who had been a lay clerk for many years. Our sympathies go to their families and to all those who have suffered bereavement during the year.

Mrs. Hallums, who used to do such beautiful embroidery for the Cathedral, has left a legacy of £200 to the Friends, and £2,000 has been given in memory of Kathy and Bob Martin. By request this will be used for funding Choir projects. £428 has been received in memory of Kathleen Merchant. We are very grateful for all these bequests.

After weeks of dust and scaffolding, the Quire stalls have finally emerged, cleaned and lit-up with new candlestick lamps and concealed lighting highlighting the ceilings. The Quire transepts have new chandeliers and spotlights have been focused on the tombs and the wheel of Fortune. The 200 new chairs in the Quire transepts, provided by the Friends, have been much appreciated. Also at the request of the Dean and Chapter, our contribution towards the upkeep of the Garth has been doubled. The Friends can be very proud of their achievements this year.

As before, the A.G.M. will be held at St. Nicholas Church. This year, lunch and tea will be at the King's Head Hotel, opposite St. Nicholas Church. The private dining room with a bar available, will seat about 80, so early application is advisable. In order to save postage, tickets will not be issued this year. Reservations and payment for lunch and tea should be made in the usual way, on the enclosed application form.

This year we will be saying farewell to Major John Melhuish, who is not standing for re-election to the Council. John has given many years sterling service to the Friends, having been both Vice-Chairman and Chairman. We thank him for his guidance and expertise and wish him well. Col. J. Yerburch and Mr. N. Taylor both resigned during the year due to pressure of work. We were sorry to lose them and thank them for all their help. One of the vacancies was filled by the co-option of Mrs. C. Foreman, who we hope will be formally elected to the Council at the A.G.M.

We are grateful to Mr. Dudley Moakes, our General Secretary who keeps the books and copes with all the queries, and to Mrs. Hana Collins who nobly stepped into the breach as a 'temp' to keep the flag flying.

Finally, I give my grateful thanks to 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, 19th June.

Joan Sharp

FROM THE CATHEDRAL SURVEYOR

Due to an unacceptable oversight — for which I am entirely responsible — I have failed to prepare a submission for last year's report. This report therefore charts progress over the last two years and looks forward to prospects that are in the planning stage.

WEST FRONT

To citizens and visitors the most obvious change in the appearance of the Cathedral is clearly the cleaning and repair of the West Front.

The original Romanesque work at a low level is built in stone from Caen. Much of the higher work was in fact rebuilt by Cottingham, Pearson and others in the 19th century in limestone from Bath and Weldon.

Repairs were urgently needed to the gable parapet and to the sole surviving Romanesque turret in the south west corner of the Nave. The lower part of the West Front was suffering from widespread loss of the original Romanesque carved detail, which itself was so dirty that the sculptural forms could hardly be read.

The masonry was cleaned and repaired by a team from Canterbury Cathedral — which for a short time included the writer's nephew — whilst the cleaning and conservation of the ancient stonework was undertaken by conservators working under the direction of Nicholas Durnan.

As is now the custom, the opportunity was also taken to record the West Front. Magnificent drawings were prepared by John Atherton-Bowen under the direction of Tim Tatton-Brown. The final operation was to protect surfaces with a thin coat of lime, coloured down with ground stone dust.

When originally built the West Front was probably protected by a thin coat of plaster, almost certainly all surfaces were painted and the carvings brightly coloured. Though the new shelter coat does not seek to return the Front to its original appearance, it does provide a measure of unity to the design in disguising the contrasting appearances of the Weldon and Caen and also provides a buffer against the chemicals in the modern atmosphere.

The need to fill pores became particularly apparent as much of the 19th century Weldon replacement stone contains fossilized worm holes which, when the stone is improperly bedded, actually leads water into the core of the wall!

CLOISTER

Nicholas Durnan's team have also completed the cleaning and the conservation of the lower eastern wall of the Cloister.

Much of the Caen stone arcading was in a very fragile state requiring consolidation, repair and protection with a shelter coat.

Equal skills and great patience were needed to remove cement pointing from the rubble at higher levels in order to allow the walls to breathe. The latter work was completed with great sensitivity.

Two unusual stones are to be found in this wall of the Cloister. Door openings are flanked by black, shattered columns made of Tournai 'marble' from Belgium. This stone was also used during the Romanesque period for black polished fonts, the best known of which is to be found in Winchester Cathedral.

Near the centre of the wall are further shafts in onyx 'marble', a polishable form of calcium sulphate (gypsum) which apparently originates from an unknown quarry in the

Mediterranean. Elsewhere this stone can be found at Canterbury Cathedral and also in the great pavement before the high altar in Westminster Abbey.

An unfixed shaft in onyx was lying in the Cloister and has been refixed at the south end of the arcade. With hindsight this was a mistake for the shaft is over-large and probably came, along with the short length used to patch the outer order of the Dorter Doorway, from the Great West door of the Cathedral where a single Onyx shaft remains in-situ. The conservators were asked to polish the loose shaft, thus Rochester probably provides the only external site in England where the original appearance of this precious stone can be appreciated.

EXTERNAL IRONWORK

Over the last two years all external ironwork in the Cathedral has been painted by Dave Baker and his colleagues from Burton Builders whilst the external doors have been cleaned and bees-waxed. Such work is unglamorous but essential for the preservation of the structure. The exterior of the Cathedral now gives the impression of care, in contrast to its previous air of neglect.

CROSSING CEILING

As you will be well aware, there has been an almost continuous presence of scaffolds in the Cathedral over the recent months.

Initially work started on the Crossing Ceiling, which was erected by Cottingham in 1825 and constructed in plaster on wooden framing.

Whereas the paint on the great bosses was found to be friable yet basically sound, that on the remainder was just dust. The touch of a finger caused all pigment to fall away, leaving clear white plaster. There was no question but that the paint on the great heads, which themselves appear to date from 1845, should be cleaned and consolidated but the condition of the remainder was such that repainting was the only possible course of action.

It was necessary that new colouring should complement not only the bosses but also the polychrome on the organ pipes beneath, which themselves post-date the ceiling. It was a challenging task to obtain the right colour balance, for the work had to be carried out in artificial light over the boarded scaffold. Even with partial removal of boards it was all but impossible to assess the relationship between the shadowy ceiling and the organ pipes beneath.

In the event our conservators Plowden & Smith, who had previously been responsible for cleaning the organ pipes, stabilised and cleaned selected areas of the remaining colouring and, with the Dean's agreement, it was decided to reproduce the original scheme.

The cleaning itself led to surprises. The curious lime green fillets on certain of the mouldings turned out to be brilliant yellow, probably a cheap imitation of gold leaf.

Whilst Plowden & Smith conserved the heads, carried out the colour tests and gave invaluable advice on balance, Burton Builders were responsible for the preparation of the remaining surfaces — itself a filthy job — the repainting of the background and also the lime-washing of the spandrel panels over the crossing arches.

QUIRE

Scaffolds were then transferred to the Quire after the protection of the organ against dust and damp. Cracks in vaults were inspected, recorded, and found not to be significant. Dave Baker's team cleaned down the stonework and windows, limewashed the vaults and disguised the drab ashlar of the blank arcades, previously treated by Scott in the 19th

century with calcium caseinate, with a shelter coat. The result is a considerable improvement though the colour balance is not exactly as we would have wished, once again due to the difficulty of working beneath a boarded platform in artificial light. Perhaps the greatest improvement has been achieved by the cleaning and wax polishing of the Purbeck marble shafts which now gleam from base to vaults.

Close examination of the load bearing shafts in the Clerestory showed them to be in excellent condition, securely fixed by the mediaeval iron ties to the outer Clerestory wall. A recent conference on the conservation of Purbeck marble showed that our stone is in far better condition than that at Lincoln or Norwich. Nevertheless we are to be included in a research programme, funded by English Heritage and carried out by the Building Research Establishment, which is to start shortly and should provide invaluable evidence for the conservation of the Purbeck over the Frater door in the Cloister.

LIGHTING

Whilst working on the vaults, Dave Baker's carpenters also adapted the boys' reading desks to accommodate the new Quire stall lighting, whilst Trevor Windsor's electricians installed the new spotlights and clerestory fluorescent tubes.

The latter scheme is a restoration of the fluorescents which were installed by my predecessor in the early 1950's of which the Head Verger has a photographic record. The system fell out of use and it no longer became possible to obtain the huge 'valves' (similar to old fashioned radio valves), which controlled the dimmer in the Chequer Yard. Advances in modern electronics allowed us to carry out a similar function at a fraction of the cost.

At the time of writing the new lighting is all but complete, though a small number of adjustments remain to be made. The scheme should provide flexibility for future liturgical use with special 'incident' lighting on some of the more significant decorative features for the enjoyment of visitors and tourists.

QUIRE LEOPARDS

The penultimate part of the works has been the cleaning of the 19th century leopards behind the stalls by a team of conservators working under the direction of Christopher Oldenberg.

Many of us have been critical of the drab appearance of the 19th century paint, indeed there have even been discussions as to whether it should be swept away or repainted. Removal of the overlying coats of dirty varnish, itself a highly complex task as the black lines on the golden leopards tended to move with the varnish, has revealed the richness of Scott's original scheme. A deliberate attempt has been made to avoid over-cleaning the painted surfaces. Some Friends will remember the glaring colour contrast revealed by earlier cleaning tests.

The conservators have also spent much time in trying to achieve an overall colour balance, a difficult task as the paintings had clearly been submitted to several re-varnishings and re-touchings, for which too often new work was toned to match existing dirty surfaces.

WHEEL OF FORTUNE

Finally, two weeks after Easter, Perry Lithgow will be returning to clean and conserve the Wheel of Fortune, itself one of the most important 13th century paintings remaining in England.

A recent report from Jo Darrah of the Victoria and Albert Museum has revealed the

sophistication of the techniques employed by the original painters, including the use of tin foil — now much corroded — in 'FORTUNE's' crown.

When carrying out a campaign of cleaning surfaces whether these are on the Organ case, Crossing Ceiling, the Quire Leopards or the Wheel of Fortune, one can never be sure at the start as to the final appearance. Phasing the works has allowed us the opportunity to make slight adjustments to provide overall colour balance between the works of the different periods.

Once the Wheel of Fortune is completed I hope that the Quire will once again — as the heart of the Cathedral — provide a fitting setting for the liturgy.

FUTURE WORKS

To turn to the future, specifications have already been prepared for cleaning the walls and vaults of the Eastern Transepts this summer. The work will include the stabilisation of the mediaeval tile paving in front of the Oratory following the successful conservation by Plowden & Smith of a similar pavement in the adjacent bay.

The following year we hope to tackle the Presbytery and thus complete all works to the Eastern Arms of the Cathedral.

Elsewhere it is hoped that the programme of relighting can continue whilst plans are in course of preparation for major works to the Crypt which once again will probably be phased over a 3-5 year period.

These will include cleaning and conservation of all mediaeval vault paintings, cleaning of the stonework, re-rendering of the rubble walls (a small trial can be seen in St. Ithamar's Chapel in the south east corner), repaving, relighting, environmental control, rainwater disposal and archaeological investigations.

The initial programmes have been received with favour by the Fabric Advisory Committee and also by officers of English Heritage.

All the above proposals are subject to finance. The recent success of the Appeal, the generosity of the Friends and the substantial grant aid now being received from English Heritage have transformed the situation since I prepared my initial report on the Cathedral in 1983.

Martin Caroe

CATHEDRALS AND PEOPLE: PEOPLE AND CATHEDRALS

by The Rt. Revd. Michael Turnbull
Bishop of Rochester

*This address was delivered to the Pilgrims Association at
Christ Church College Canterbury on 3rd September 1991.*

I recently visited Lisieux and made straight for the Cathedral. It is fair to say that there were some notices which indicated important pastoral work emanating from the Cathedral. The building itself gave the impression of a hollow shell. Indeed our footsteps echoed around the empty building some of which was in disrepair and most of which needed a good clean. Adjacent to the Cathedral was the old and impressive Bishop's Palace, now occupied by the Civic Authorities and the Post Office. The overall impression — the Church in the coffin of the past. I then went a mile or so to the vast Basilica built in this century as the Shrine of St. Theresa. To English and Anglican eyes much of it seemed gaudy but there were some very fine modern windows and impressive frescos. It was well lit and signed. It expected and welcomed visitors. The side chapels indicated links with the Roman Catholic community throughout the world and above all there were people. Some were clearly genuine pilgrims, there to express their faith. In a bell tower there was a modern presentation of missionary and caring work throughout the third world. It was an ordinary summer's day but there were thousands of people, most of them tourists who could not have failed to have been impressed by the bold, dominating position of the shrine and by the concept of the building and the faith which lies behind it. In the Cathedral there was a chapel where the remains of Peter Cauchon, the prosecutor of Joan of Arc, rested. It seemed neglected. In the Basilica, the actual Shrine of St. Theresa, consecrated by The Pope himself, was surrounded by an ever increasing number of candles and lights and by many people, resting in their devotions amidst all the hubbub. As far as the two buildings were concerned the State, of course, is responsible for the Cathedral but the Church for the Basilica.

I begin in those two buildings in Lisieux because it seems to me that they illustrate the theological, commercial and indeed political presentation of Cathedrals and the impact that they have on people. They can raise our aspirations and hopes and visions, or they can bore us and depress us. It was a French writer in 1942 who said 'he who bears in his heart a Cathedral to be built is already victorious. He who seeks to become sexton of a finished Cathedral is already defeated'. In one sense, if Cathedrals, or church buildings, are to be alive, they will always remain unfinished. There will always be people around who have visions for their development and completion. When we think of a Cathedral as finished, then it probably is, in every possible way. To be alive with possibilities for the future a Cathedral **is** people. The alternative is to become simply a monument to the past; to a faith which the world has lost.

But people are not really people unless in some way they are relating to one another. The most successful Cathedrals in modern times are not necessarily those who attract the greatest numbers. This is not a criticism of the first division of Canterbury and York, St. Paul's and Westminster Abbey, for circumstances, which are for practical purposes beyond their control, mean that very large numbers of people visit them. But the publicity which is given to numbers which may well derive from the links which Cathedrals have with tourist authorities do, if we are not careful, provide the wrong kind of criteria for success. It may be too that economic considerations which suggest that the more visitors who come the more money we shall make and, therefore, the more possibilities there are

of maintaining the fabric, also make us focus on numbers. But the first division Cathedrals in terms of numbers know very well that very large numbers of visitors create their own problems. This is not just in terms of the security and preservation of the building itself, but the increasing difficulty of treating people as people. Once a Cathedral fails to recognise every individual who comes through its doors as a person rather than as a tourist, it cannot expect that person to recognise the Cathedral for what it really is.

We know that people, to be satisfied and fulfilled, have to have some concept of relationship, of belonging to a community. Sociologists tell us that three ingredients at least are necessary for a recognisable community. The first is a definable place. Community is more identifiable in a village which has clear boundaries than in a suburban sprawl. The second ingredient is some kind of common purpose and there is nothing like the threat of the stability of a community to provide a focus of that. Many communities in this part of the world have been threatened by the Rail Link to service the Channel Tunnel. Within each community people from all walks of life, whose stability and property are threatened by such proposals, are drawn together in a common purpose. Even a village Vicar discovers a common sympathy in the whole community when the church, which few people may attend Sunday by Sunday, is threatened with collapse. The closure of a school can equally focus this kind of purpose on a community. The third ingredient is some kind of common pattern of life by which the community is enabled to function. In a neighbourhood community patterns of public transport, the hours that the pub is open, what you can buy at the Post Office or village shop, are all focuses of a reliable pattern of life on which the whole community depends. Take one away and the very heart of community life is threatened.

If these three ingredients of community life — place, purpose and pattern — are essential to community life there are a further two factors by which the individual relates to the community. The first one is that a community, if it is worthwhile, provides an individual with significance. In suburban life social or interest groupings have to be formed in order to provide this significance where community is not identifiable on a geographical basis. An individual needs to be able to know that he has worth in the sight of others and, therefore, a position in the local sports club, or the Rotary Club, or the Mothers' Union, provides them with the significance and worth that they need and this can only be discovered by an expression of community. The second factor for the individual is the need for solidarity. An individual needs to feel that he belongs to a community which can support him or her but to which they can also make a contribution. There are common factors in any kind of community life which mean that to belong to the group actually gives necessary stability and security to life. So the individual needs significance and solidarity.

There is much more, of course, that can be said about community and the needs of individuals within them but I do believe this is a useful starting point when we consider the way in which religion impinges upon people. In the Anglican tradition this has been recognised by the parochial system. Church life in the community as a whole is not something divorced from it but is woven into the pattern of life which makes community possible. When the parish as an identifiable geographical unit is no longer viable then very strong bonds arise with suburban congregations who are identified with a church building with a very clear and sometimes authoritarian purpose and certainly with a pattern of life of meetings, of worship and of commitment. Thus in this way the individual finds significance and solidarity, and these things are some of the most important vehicles of the gospel.

In times past attempts have been made to build up the ideal God centred community. The Benedictine tradition, on which most of our ancient Cathedrals are built, recognised the need for the kind of community life which I have been describing which made God overt at the centre of everything. I have recently been reading some accounts of Celtic

Christianity where strong religious motivation was not only focussed in enclosed communities but where the whole pattern of life of small village communities were most charming and evocative of prayers of the Celtic tradition relate to everyday working life with a recognition of God at the centre of all things. The Benedictine tradition of prayer, scholarship, hospitality and physical work were all essential ingredients of a Christian expression of community.

The successful Cathedral, therefore, is not the one which necessarily attracts the most numbers but one which recognises the need of the many people who visit it to rediscover something of this deep seated need for community which many 'lost' people of the twentieth century so desperately need. Cathedrals have, of course, the advantage of having very clearly defined place and purpose and pattern already there within their lives. The place is very clearly identifiable — everyone knows where the Cathedral is, it is unmistakable, it is defined by its own walls and precincts. Its purpose from time immemorial has been to worship God by its very presence and by the activity that it enshrines. That may not be as obvious to those who visit it casually, but again in the most successful Cathedrals the fact that worship is at the heart of all that goes on there is made very plain. The regular pattern of life surrounding the Cathedral is also a strongly obvious element of its life. This is emphasised also by the roots of that pattern in history in the sense that whatever else has happened in the City some things have remained virtually unchanged for centuries. It is my belief that when a Cathedral can demonstrate place, purpose and pattern, it is offering something which people desperately need and which may set them on an adventure, or a search, for their own significance and sense of belonging. When a Cathedral begins to do that it is accepting a unique opportunity that it has to say something profound about not only the gospel but the whole of human life itself.

So let us look at the different circles of community life within the Cathedral and discover how we can exhibit and expose, even to the casual visitor, the essence of what they are about.

In the first place there is the team. I would include in this not only the Dean and Chapter, nor even just the full time employees, but all those who are concerned with the day in and day out worship of Cathedral life. It will certainly include those who make the music, look after gift stalls and visitors centres, clean the Cathedral, welcome the visitors and care for the fabric. The danger is that with this rather large team there may within it be different concepts of place, of purpose and pattern. Those who have specific responsibilities — say within the book stall, or gift stall — may be totally unaware of what goes on in other parts of the Cathedral and its precincts. Those who come in to prepare the flowers, or polish the brasses, may never have been to the visitors centre. In other words for the team to be a team everyone within it needs to be able to identify the whole place and not just one corner of it. Equally I believe that those who are responsible for leadership within the whole team need to make clear what the whole purpose of the Cathedral is. It is all too easy for the Chapter to require the accounts of the book stall without recognising that those who work in the book stall need to have a concept of their place within the whole purpose. Selling books may be only part of the role in which a book stall manager finds himself. Perhaps more than anyone else in the Cathedral he comes in contact with the general public and what he says, and how he says it, and what he has for sale will all be saying something about the purpose of the Cathedral. If he is not clear about that purpose other than to sell as many books as possible then there may be serious dislocation within the community of the team. How often, therefore, does the whole team meet together to consider their common purpose? And when it comes to pattern, these patterns may vary within the team because for some it may have simply become a place of work, a sort of

nine to five location whereas for others it may have become only a place where the day is punctuated by worship. In other words we are looking for a cohesive pattern in which the whole of this central team can be identified.

The second circle of community life within the Cathedral I would want to call the watchers. These are the many anonymous worshippers, together with the frail and the needy who find their way into a Cathedral, and those who perhaps simply pop into the Cathedral on a regular basis for some errand, or for some devotional purpose. How far can these people be regarded as members of a community? Do they have a sense of significance within the Cathedral or does the very size of the Cathedral and its often impersonal nature have the very opposite effect? Do they simply belong to a building or is there a sense of belonging to other people? Do they regard themselves as outsiders and visitors even if they come very often, or are they recognised as users of a Cathedral in a legitimate sense? At the heart of these questions is, of course, a sensitive area of allowing people to have a proper anonymity while, at the same time, encouraging them to know that they belong. One of the quite proper functions of a Cathedral is to allow people to be making their own pilgrimage or expressing their needs at their own pace, in their own time. But every Cathedral needs somebody who has a ministry to watchers and who can help them interpret their pilgrimage so that they might gradually become part of a community. I stress that because it is easy to leave aside those who at first sight seem to have little contribution to make to all our busyness.

The third circle are the occasionals, many of whom are committed Christians within their own parish churches. However, they come to the Cathedral for the great occasions possibly unaware of the community that surrounds the Cathedral and they are often there for diocesan occasions, conscious only of their relationship with the Bishop and perhaps one or two people at the Cathedral. By and large they have little idea of what goes on at a Cathedral or its part in the mission of God. These too need to be able to feel a sense of belonging to the Cathedral and their part in its community life. Some dioceses have established a link between the Cathedral and every parish and Cathedral news finds its way into many parish magazines. Some Cathedrals offer a newsheet which reaches these people. We need to ask ourselves, how, when they come, they identify themselves as being part of Cathedral life even at this kind of distance. I would include in this many members of other Christian traditions. I am conscious that most Cathedrals have the potential of being truly ecumenical centres because the Cathedral, more than any other ecclesiastical building, belongs to the Christian community as a whole and bridges the centuries. In this respect it is probably necessary for Cathedrals to be less rather than more strict about the kind of worship which is possible to construct within a Cathedral tradition. While it is important for Cathedrals to enshrine all that is best of the Anglican tradition, the history and the space that they represent can often be a very powerful expression of the Christian community beyond denominational boundaries. For this to happen Cathedrals need to be ready to be places of experiment and adventure rather than simply feeling that they must maintain at all costs their own tradition. Cathedrals have the opportunity of breaking down barriers between different Christian traditions and this can be done, even if it means changing statutes to incorporate ecumenical representatives and bodies within the community of Cathedral life. To be able to give such people and their groupings a significance and solidarity in the context of a Cathedral maybe one of the most helpful contributions to the ecumenical effort that the Church of England can make.

But even within Anglicanism there are many styles and theologies. A Cathedral should be a place where Anglo Catholics, Evangelicals, Charismatics can not only feel at home but also make it their home. The best of each tradition should sometimes be displayed at Cathedral occasions. While Cathedral musical tradition has a particular place in Anglican spirituality and must be maintained, musicians should be ready to be flexible so that good

modern musical expressions of those traditions are also part of the Cathedral repertoire. The Cathedral belongs to the Christian community as a whole and music is a very important way in which this can be demonstrated.

The fourth group of people concerns those in the market place. Most Cathedrals are set in the heart of a community. Many different kinds of organisations — artistic, commercial, military, educational, civic — use the Cathedral. Many of them have an innate feeling that the Cathedral is theirs and this needs to be underlined rather than the Cathedral becoming at all defensive about its use. John Habgood, the Archbishop of York, preaching in a city church in 1988 says 'the message of the gospel belongs in the market place, belongs wherever human beings think, and dream, and work, and make judgements, and try to reach out beyond themselves, often not knowing what they seek. God is the word which carries the terrifying weight of all this hope and longing and aspiration'. A Cathedral has the opportunity of being the focus of so much that is good and ambitious in community and regional life. And perhaps more Cathedrals ought to take the opportunities that are there to invite totally secular groupings of people to use the building and emphasise their own community, and perhaps catch something of the strength of community life that the Cathedral exhibits.

The fifth circle is probably the one which concerns the Pilgrims Association most. It is the area of visitors and it is well known to this audience of the ambitions of the Cathedral to turn tourist into visitors and visitors into pilgrims and pilgrims into worshippers, and worshippers into active committed places within church life. We know that visitors are attracted by the space and all its dimensions within the Cathedral building. In this respect I have been impressed by the work of Professor John Hull of the University of Birmingham, who has developed the thinking and practice of the ministry of Cathedrals to the blind. Touch and hearing centres have been installed in ten Cathedrals and more are in the pipeline. But what is most impressive is what the blind people's apprehension of a Cathedral using models can teach the rest of us. I quote from somebody who has only seen a Cathedral through touching a model. 'As a child toy models portrayed to me ships, planes and animals, but whole buildings were difficult for me to perceive as there were no models with relative scale comparisons. I was delighted, therefore, by the experience of touching the model of this Cathedral. It did much to make the building come alive for me dimensionally. In my mind I am now permanently seated at the West End and the whole before me externally and internally'. In an uncanny way that person had begun to appreciate the actual space of a Cathedral that many people who are sighted do not. For many of our visitors a Cathedral is by far the largest building that they have ever been in and they need to appreciate the relationship between the fine detail on which they will often concentrate and the vastness of the space which in itself is an inspiration and a release. Visitors are also attracted by the age of a building. This is not so much history because they will quickly become bored by a guide who is taking them round in a dull historical lecture. But they will be impressed by a tomb or a memorial in which they can relate their own sense of what has gone on in this place hundreds of years before. I believe too that visitors are attracted by religion. For most of them it is a non-involved religion, but if you watch a casual visitor in a Cathedral the things that they will make for are first of all things to do with death — tablets and tombs. They will also be attracted by areas which are quiet and focus on prayer. They will ask themselves perhaps very inarticulately about God and be confronted perhaps for the first time for many years with a place where God is taken seriously. Finally they will be intrigued by the people in the Cathedral who work there, what happens there and what motivates them.

Most preachers will tell you that the two topics from which they get most response even from occasional church goers is when they are preaching about death, or when they are preaching about prayer. There is no doubt that the element of mystery about both these

subjects together with the fact that both of them are part of their experience makes them vital subjects for a Cathedral ministry. I believe this is as true of small children in school parties and through educational centres in Cathedrals as it is for the more adult visitors. Now if the building and its furnishings say a great deal about these two key subjects, the question arises as to how far we can continue the educational process and the spiritual pilgrimage through the community life which is at the heart of the Cathedral. These must be specific areas where the team as a whole can say and demonstrate from their own witness something of the Christian Faith.

I believe that this understanding also has implications for the practical ways in which we treat visitors and tourists. Routing of Cathedrals for visitors, the signings and the quality of guided tours, all must be geared to a demonstration of the community life within the Cathedral and the things which countless visitors in all Cathedrals have demonstrated is of consummate interest to them.

When I have been talking about a place and purpose and pattern, the heart of community life, I have implied that an educational process is necessary for all the circles of community life which are part of the Cathedral. A visitor is not detached from this community but I believe in a very real sense becomes a part of the community for the period of their visit.

What I have been talking about, therefore, is entry points into community life and into an adventure of Christian exploration. Most Cathedrals thankfully are asking questions and providing some answers about the part that they have to play in the Decade of Evangelism. One of the best definitions of evangelism that I know is that it is discovering what God is doing and seeking to do it with him. Through a Cathedral God is doing many things, through stone, and glass, and art; through music; through worship, liturgy and movement, through education and exhibition and drama. But I do not believe that any of these things will, in themselves, provide entry points unless they are rooted in strong community life which is based on the place, the purpose and the pattern of all that happens in the Cathedral. God is working there and when we discover what he is doing there then we must try to do it with him.

The Pilgrims Association is well named, for I hope in your minds it depicts not only a pilgrimage of people who come to visit the Cathedrals and our ministry to them, but it also depicts a pilgrimage in which we are all involved in our use of the Cathedral. The work is never finished and there are always things that we are longing to do. In the real sense as I mentioned it earlier, the Cathedral is never finished. We all have visions of how we can build up this in material terms and in people terms, its continuing life and expanding ministry. These hopes and visions will not become a reality unless we see ourselves as members of a community — given significance for ourselves and the solidarity of belonging to that community. In this way our own pilgrimage of faith will be expanding all the time. And also in that way we shall be making our own increasing contribution to the community life which is the most powerful thing that a Cathedral affords.

**The Rt. Rev. Michael Turnbull
Bishop of Rochester**

ROCHESTER CATHEDRAL: THE WEST RANGE OF THE CLOISTER

J. Philip McAleer

Of the four sides of the cloister, the one that probably escapes a visitor's attention is the west one. It has also been largely ignored in the scholarly literature. The little that can be known about it has not been pulled together to form even a tentative picture. Yet, as we hope to show, the west range is not without significant features of interest, and even a partial picture of it helps to complete our understanding of the medieval cloister as a whole¹.

Of the first cloister and its surrounding buildings built by Bishop Gundulf (1076/7-1108) not a trace has ever been discovered. Although it has often been said that it occupied the usual position immediately south of the Romanesque nave², it is more likely that Gundulf's monastic buildings were on the site of the present cloister, unusually placed next to the east end of the church, due to the lay of the land. South of the nave, the ground level slopes up towards Boley Hill, while more level terrain was found on the east side of the transept, forming a more appropriate site for the large open flat area of the cloister garth, as well as for the buildings around it. The first documentary reference to the cloister is that which informs us that Bishop Ernulf (1114-1124) built the 'dormitory, chapter house and refectory', in other words, the buildings of the east and south ranges³. Is it significant that the west range was not mentioned? Or is its omission a reflection of the more mundane function of the structure of the west range — a vaulted substructure (an undercroft) to serve as a cellar for the monastic domestic goods and an upper floor to serve as the cellarer's 'lodging'⁴? Necessary, but less prestigious chambers than the meeting hall, sleeping quarters and dining hall of the monks. Because of the textual evidence, the fragmentary buildings still standing on the east side of the cloister have 'traditionally' been identified as Ernulf's work⁵. However, in recent decades, scholars of Romanesque sculpture have recognized that the motifs and style of the west front of the chapter house, and especially the tympanum portraying the sacrifice of Isaac by Abraham over the door to the former dormitory stair, could not date from the first quarter of the twelfth-century but were closer to the period of the 1140s⁶. This date is not without significance, for the next reference to the cloister is one describing its destruction in a great fire of 1137, which apparently did cause such extensive damage that the monks temporarily had to seek accommodation elsewhere⁷. It is therefore perfectly understandable that the surviving wall of the east range should be of the 1140s rather than 1114-24⁸.

The south range, containing, perhaps, in addition to the refectory, a warming room and kitchen (at the west end), displays features of later date than the east range. Of particular importance are the obviously thirteenth-century portal and the monks' lavatory, which are said to be the work of Prior Helias (1202-1222)⁹. Ernulf's refectory was rebuilt by Bishop Hamo of Hythe (1319-1352), in the 1330s¹⁰.

Of the west range itself, a casual glance might yield the impression it was but an unexcavated bank (Fig. 1). A closer inspection reveals a buttressed retaining wall and a squarish room at the south end (now forming the Memorial Garden; Fig. 2). These elements are actually the last aspects of the cloisters to be revealed, for they were only excavated in 1938-9¹¹. What was disclosed seems at first rather meager, a low rubble wall with four large (brick) buttresses placed against its eastern face which were judged to be later insertions. Significantly, as will be seen, it lines up with the east wall of a small structure which occupies the angle between the south choir aisle wall and the east wall of the south arm of the major transept.



Fig. 1. View of the west range of the cloister, from the north (JPM).

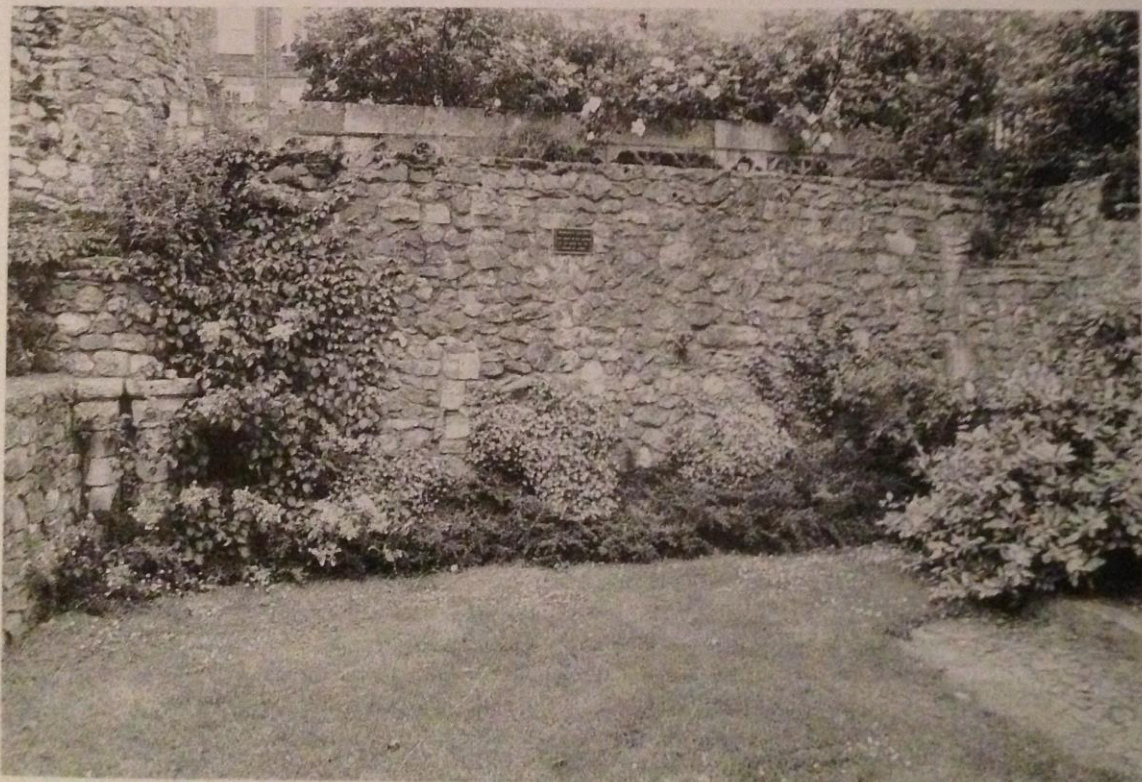


Fig. 2. South end of the former west range, from the north (JPM).

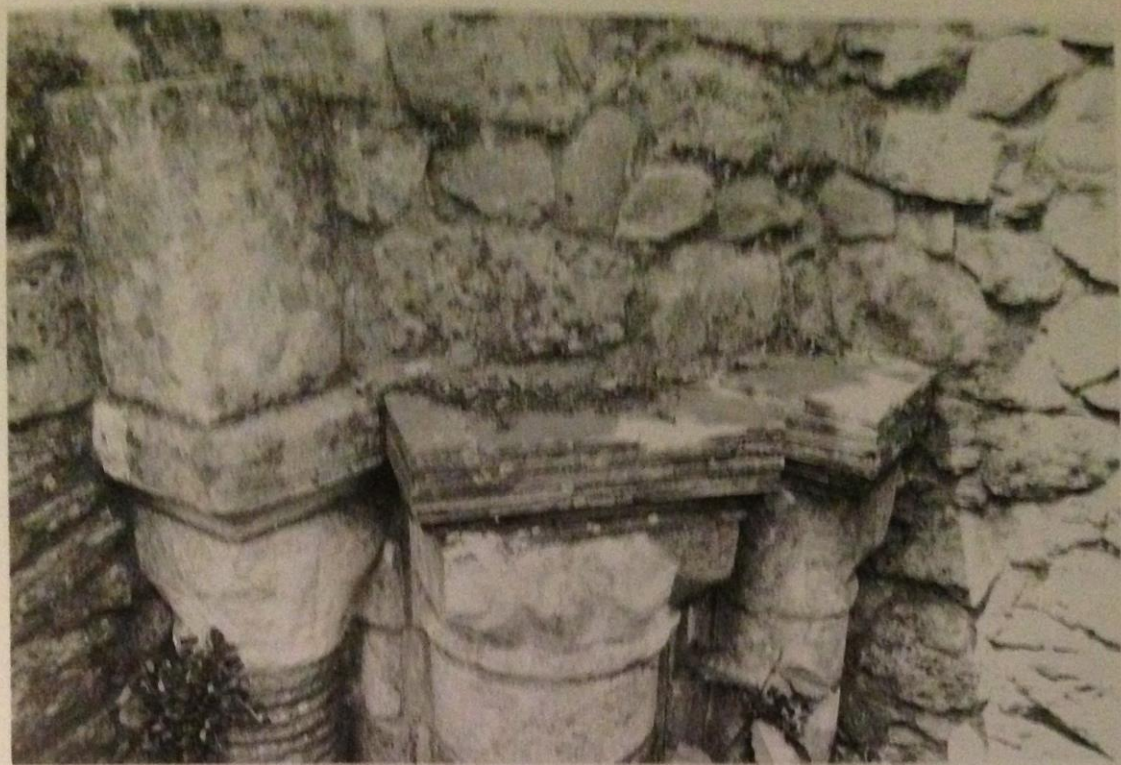


Fig. 3. Shafts in south-west corner of 'room' at south end of west range (JPM).

Of more obvious interest was the discovery of Romanesque work at the south end of the range, for here were found three groups of shafts (Figs. 3, 4, 5). Each group originally consisted of three shafts placed in the angle of two walls, the middle shaft — the thickest — positioned diagonally, the more slender flanking shafts placed in the angle between it and the wall¹². The bases of the shafts, above a low plinth, each consisted of a *scotia* over a *torus* which, in several cases, was elaborated by a narrow *fillet* placed between them or, in one case, by one or two grooves added above and below the *scotia*. The capitals were of the double scallop type or, for the larger shafts, of four scallops, several elaborated with elongated demi-pyramids, or arrow-like forms between the scallops (Fig. 3). The *abaci* were basically of a *quirked* hollow *chamfer*, in at least one case with several horizontal grooves on the vertical face. The shafts between capitals and bases, usually of four courses, measure twenty-seven inches in height.

From the *abaci* over the laterally placed shafts, sprang ashlar arches of which only the lowest courses remain (in two of the six possible locations). The diagonally-oriented axial shafts were obviously meant to relate to and support the diagonal ribs of a quadripartite vault¹³. Unfortunately, none of the ribs remain to reveal their profile, and now only the rubble mass of the vault survives behind the position of their springing (Fig. 3). The arches springing from the lateral shafts would have formed the unmoulded wall ribs for the vault. This end 'room' (if indeed it was a separate room, for the evidence of the north group of shafts is incomplete: were they in an angle formed by a cross wall or by a heavy pier which corresponded to a wide transverse arch?) would have formed part of the rib-vaulted undercroft of the cellarer's range which otherwise may have consisted of one long open space. The evidence of vaulting found here is of considerable importance, for it is the only testimony to the use of the ribbed vault at 'Rochester during the Romanesque period'¹⁴. As such, it is relatively sophisticated, including as it does wall ribs — or arches — and diagonally-placed shafts.

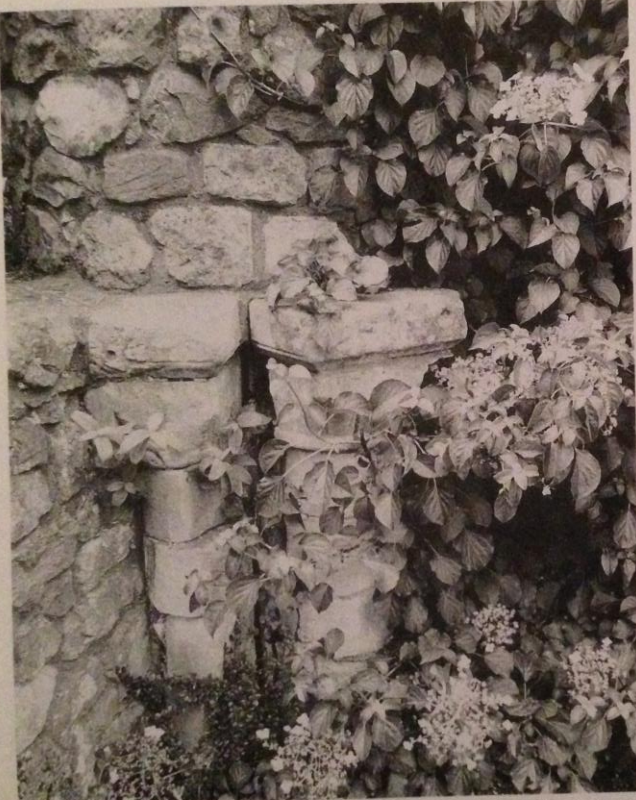


Fig. 4. Shafts in south-east corner of 'room' at south end of west range (JPM).

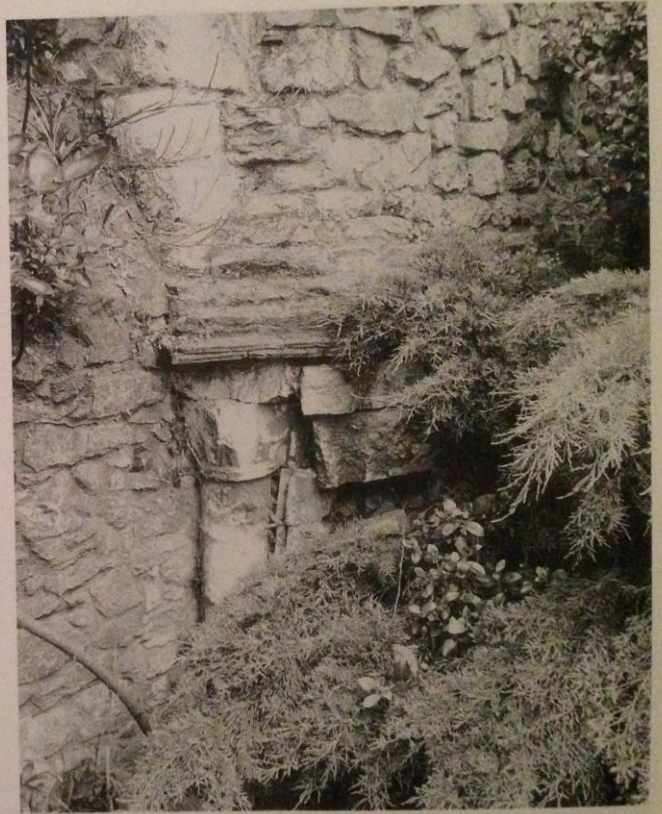


Fig. 5. Shafts in north-west corner of 'room' at south end of west range (JPM).

In the fourteenth-century, the vaulted chamber at the end of the south range was somehow converted into a vestibule when an entrance (known as the Bishop's Gateway) was constructed outside its west wall, at a level reflecting the then higher ground level¹⁵, which is still lower than today's. It was at this time that the Romanesque ribbed vault may have been demolished, in order to allow descent into the area from the higher level on the west — unless only the western section of the vault was removed.

Following the purchase of the cloister area by the dean and chapter in 1558, the western range seems to have been adapted for use as prebendal houses, an adaptation which involved considerable rebuilding, no doubt at various periods⁶. The prebendal range appears on several early maps of the cathedral precinct, most notably one of 1772 (Fig. 1)¹⁷, and one made by Daniel Asher Alexander (1768-

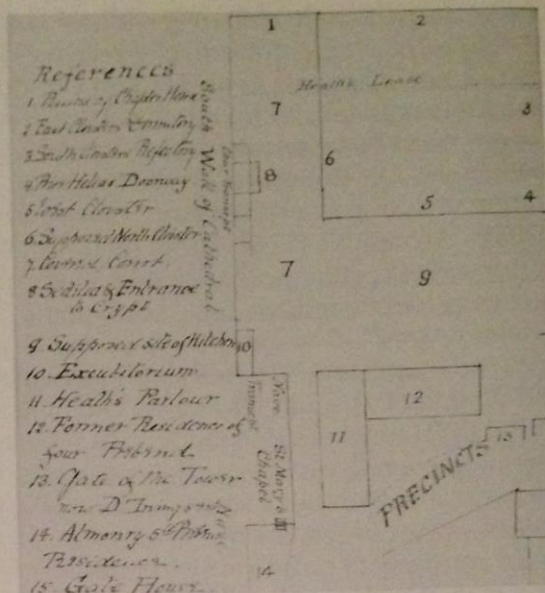


Fig. 6 F. Baker, 'A Plan of the City of Rochester & c.' (from *The History and Antiquities of Rochester and Its Environs* [London 1772], frontispiece).

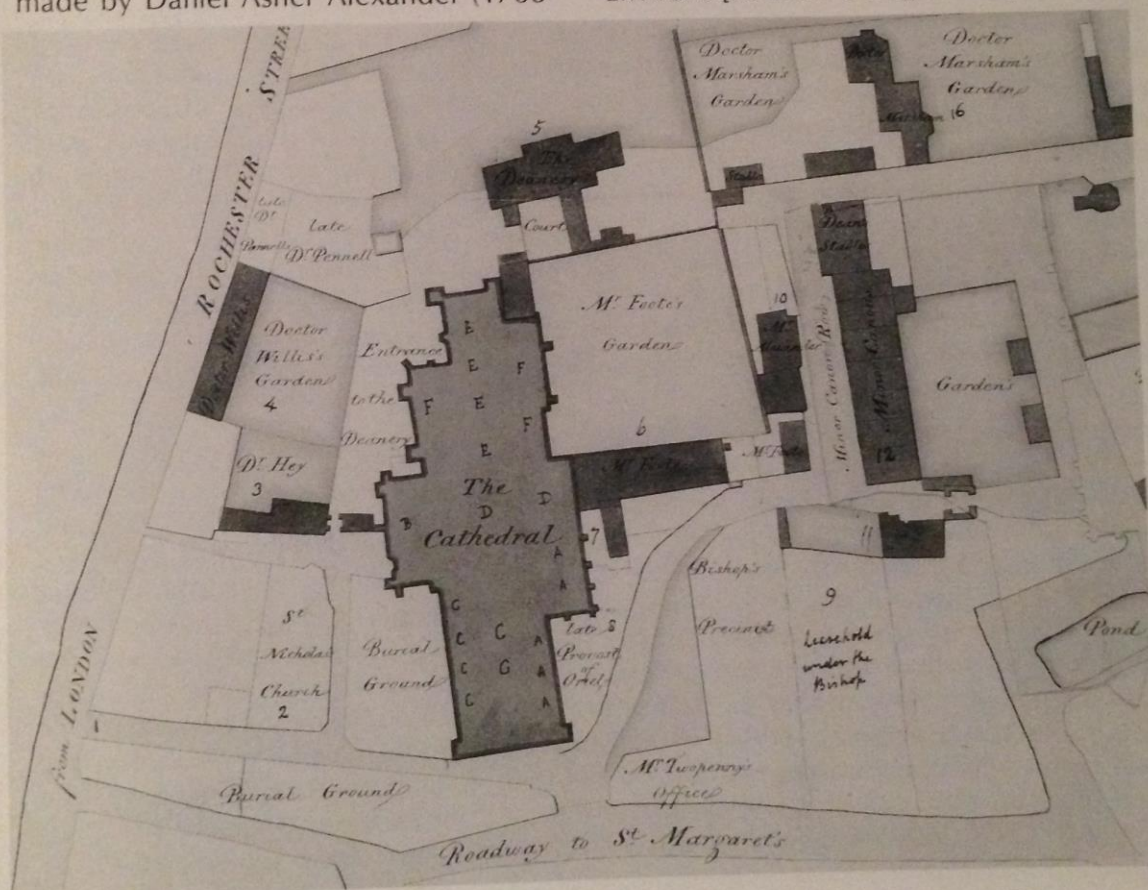


Fig. 7. D. A. Alexander, 1801, plan of cathedral precinct (British Library, K. Top. 17/8.1-2).

1846), dated March 1801 (Fig. 8)¹⁸. In the former, the western range is shown as an 'L'-shaped structure, one arm of which paralleled the south facade of the major transept. In the latter, it appears as a wide arm extending south from the south transept facade to which it is attached, with a much narrower wing extending to the west creating a narrow alley or court between it and the transept facade; the house was then occupied by one of the canons, Dr. Robert Foote (1798-1804), the cloister garth forming his garden¹⁹. The appearance of part of the range, viewed from these gardens, is shown in a drawing of William Alexander (1767-1816) (Fig. 9)²⁰. It reveals a 'picturesque' composition of a Tudor-style structure, with windows, entrances, and roofs on various levels, enlivened by two large oriel windows (each containing a 'Palladian' motif) and several dormers of different sizes²¹. The north end of the range overlapped the east side of the major transept's south arm, the roof sloping steeply up to the sill of its east clerestory windows, and abutting the south choir aisle wall. It is with considerable surprise that among this welter of Tudor chaos one recognizes at the north end a completely different design. The narrow section of wall below the northern dormer is of a simple design, mostly solid and in one plane, with but a single, small, semicircularly-arched window in its upper zone. Over it, is the curving line of a single larger arch, while double lines marking its sill and that of the springing of its arch are extended across the wall to its junction with the south choir aisle wall. It is clear that we have here the depiction of the only surviving window of the original Romanesque building of the range: a small window under a superordinate arch, with broad string-courses marking the level of its sill and impost, the lower string perhaps also indicating the level of abutment of the sloping roof which would have been over the west walk of the cloister.

This section of wall is equivalent to that which remains today as part of the projecting structure mentioned above, in the angle of the major transept arm and south choir aisle wall (Fig. 10). All sign of the Romanesque window has now, alas, disappeared. Early in the nineteenth-century, the prebendal house occupying the site of the west range was demolished²². (It was replaced by one positioned diagonally across the south-west corner of the cloister: it was this early nineteenth-century structure which was removed in 1938, allowing the discovery of the Romanesque chamber²³). By 1816, only the Romanesque bay remained. It appears in an engraving of that date²⁴, in which one can just make out the trace of the two arches — the window head and the superordinate one. This fragmentary structure was extensively restored in 1875 by G. G. Scott, at which time the diagonal angle buttress was added and, it would seem, both the south and east walls completely refaced²⁵.

Inside this small tower-like space one finds no remaining Romanesque details²⁶. Instead — another surprise — in its south wall there are two tall arches separated by a polygonal pier with three Purbeck marble shafts and polygonal moulded stone capitals²⁷. The arches themselves are unmoulded, of two orders simply chamfered. These arches are different in style from anything else in the cathedral, especially the neighbouring choir aisle and south transept arm. They represent, perhaps, a partitioning off of the end bay of the west range to orient it towards a use associated with the adjacent spaces of the cathedral, rather than with the monastic activities. It may be asked if these tall arches originally, as they now appear to do, form niches which could have been fitted with wooden shelves to serve as a library or sacristy? A small portal, now only visible from the south arm of the major transept, with its sill thirty-three inches above the present floor level, that has been associated with the establishment in the fourteenth century (by 1322?) of an altar to the Virgin Mary in the transept arm, which henceforth served as the Lady chapel, formerly gave access to it²⁸.

A small fragment of the interior decoration of the west range appears to survive in a 'cupboard' formed in the exterior face of the east wall of the south arm of the major

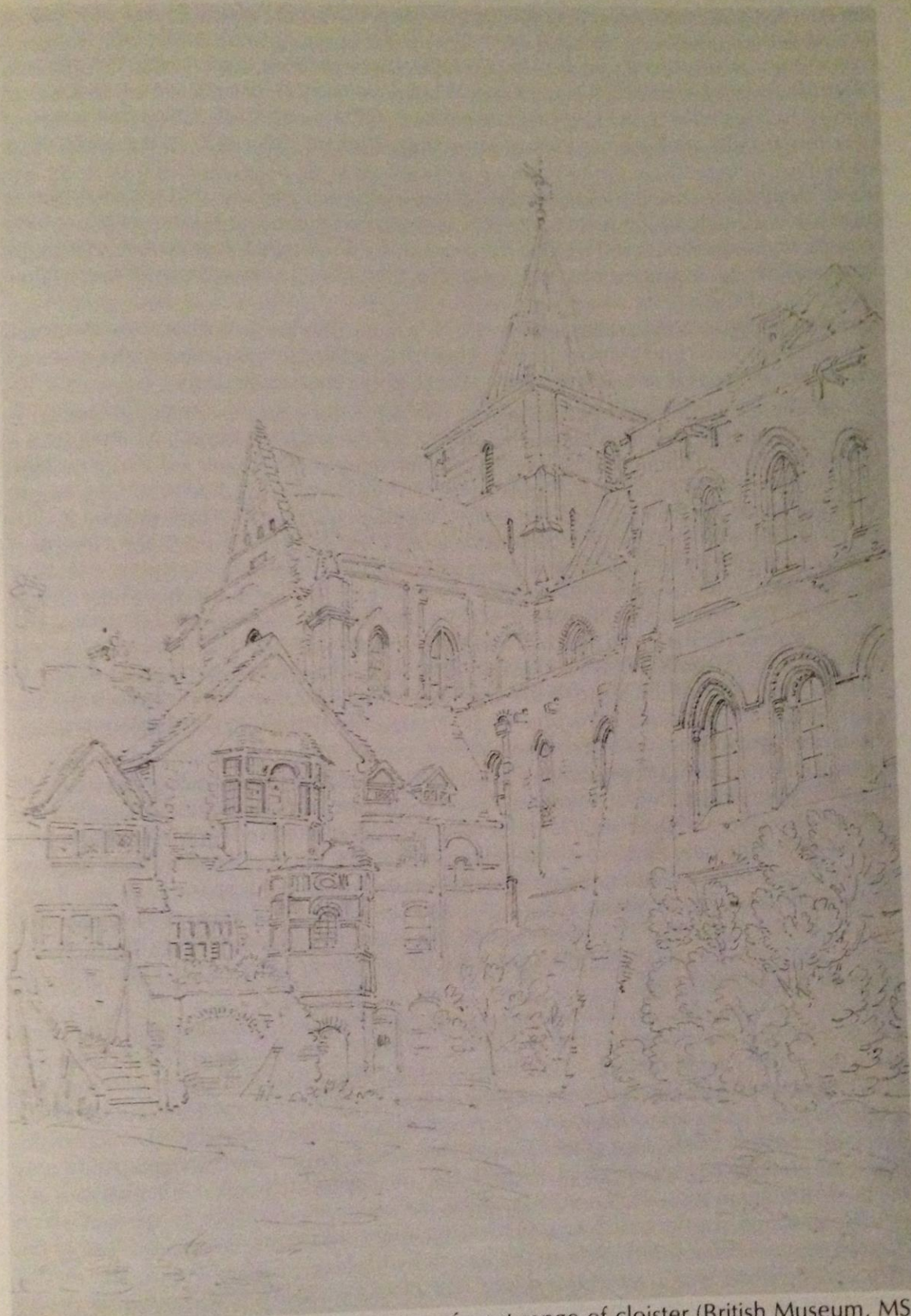


Fig. 8. W. Alexander, c. 1798, drawing of west range of cloister (British Museum, MS. Add. 15.966).

transept. A wooden door protects the jambs — only the south one is splayed — of a small rectangular window, long blocked up²⁹. Jambs and blocking are painted with imitation masonry joints and red flowers, one placed in the middle of each 'ashlar' block. The painting is probably rather late in date, possibly from the late thirteenth or early fourteenth century, as it is similar to the large area of painted ashlar on the wall above the canopy of the tomb, usually attributed to Bishop John of Bradfield (1278-1283), in the south choir aisle.

The evidence from the surviving remains at the south end, and Alexander's depiction of the north end, suggest the west range was constructed in the first quarter of the twelfth century, and therefore could well be the work of Ernulf. If a date can be suggested with some certainty, it is more difficult to reconstruct the plan or dimensions of the original range.

Part of this range was excavated again in 1983, when a porch was built outside the portal between the south choir aisle and the cloister³⁰. The stepped foundation of the east wall was partly uncovered; it was over three feet (1.08m) thick at the top.

This same area had earlier been subject to extensive but partial excavation when J. T. Irvine was underpinning the east and south walls of the major transept arm. At that time (1872), he reported finding a wall running parallel to the south facade, which he thought was the north wall of Gundulf's chapter house³¹. This discovery led Wm. H. St. J. Hope, with George Payne, to excavate yet again. A wall of barely three foot thickness, was uncovered thirteen feet from the transept facade; it extended westwards for a length of forty-seven feet (from the south-east corner of the transept arm) before being 'lost' in later brick walls (of a former prebendal house?). Built of Kentish rag, 'with some tufa', it was pierced by five semicircular arches of which two were blocked (the third and fourth). Hope reported that the north face of the wall was rough and that the 'upper parts' (of the arches?) had been removed, while there were remains of plaster above the arches on the south face³². Although he thought the wall was too thin to have 'been carried up any height' or to have 'supported an upper floor', he described no architectural details which would date the wall.

The wall with five arches in it is difficult to explain, especially as Hope thought it too thin to be very high (that is, no higher than the sill of the south transept facade windows?)³³. The number of arches and their width — four feet, with piers of three feet between them — suggest an arcade between two similar (interior?) spaces. Yet the plastered face suggests an interior space to the south, the rough northern face an exterior space between it and the transept face. The position of this wall seems to relate to the east-west wing which appears on the maps of 1772 and 1801 raises the possibility that, despite its being built of Kentish rag and tafa, it could be a post-Dissolution construction, associated with the domestic use of the range.

Hope reconstructed a total width for the range of only thirty feet — including the thickness of the walls (internal dimension about twenty-one feet)³⁴, much narrower than the south range (over thirty feet internally³⁵) or the east range (forty-one feet seven and one half inches internally³⁶). The narrowness of the west range could be explained by the desire not to block the lower windows of the south wall of the transept: thus the west wall of the west range lies just a little west of the transept's east wall. However, this explanation only holds true for the existing south arm of the Gothic transept which does have windows at a low level. In the context of a 'normal' layout in the eleventh or twelfth century, in which the cloister and monastic buildings were located south of the nave, the end wall of the transept was usually abutted for its entire length by the east range of the cloister so that there could be no windows in the lower half of the wall. Thus, there would be no compelling reason in the Romanesque period for the west range (in place of an east range) **not** to abut the south end of the transept. In the specific case of Rochester, the west

range may not have directly abutted the south wall of the Romanesque transept **only** because the entire cloister was shifted further to the east to avoid sloping ground: therefore, it only overlapped the south wall at its east end. The creation of a court or alley, rather than a covered passageway or slype, outside the south transept facade only makes sense in the presence of the existing fenestration pattern of the wall.

But was the west range originally only thirty feet wide? According to D. Alexander's map, the north end of the west wall of the west range abutted the south wall of the transept somewhere about its middle — i.e., at about the location of the line of 'tufa quoins' below the level of the thirteenth century windows (Fig. 7). This suggests that the west range could have been much wider — possibly as much as forty-five feet, including walls three to four feet thick. This dimension does not seem immoderate compared with that of the east range (external width fifty feet). However, the room at the north end is only approximately twenty-one feet square but the shape and function of structures in the south-west corner of the cloister is unknown.

W. Alexander's drawing of the east face of the range reveals the reason for the unequal length of the lancet windows of the south choir aisle (Fig. 8). When its south wall was carried west, it accommodated the slope of the roof over the Romanesque west range by placing the sill at a higher level than the windows to the east. Although it may be too much to say that the level of the clerestory of the south arm of the major transept was established by the ridge of the pitched roof of the west range, one can see from the drawing how the two were adjusted. The angle and height of the roof against the east face of the transept arm, as well as its continuation to the south beyond the end of the transept, also suggest a width for the range greater than Hope proposed. If the range was as narrow as he reconstructed, the apex of the pitched roof would have been lower and well east of the transept's east wall, creating a flow of water off the roof towards the transept. Presumably, the Tudor prebendal houses utilized the width of the earlier range so that the apex of their roof, in the line of the south-east angle of the transept arm, becomes another argument for a structure wider than 30 feet.

Finally, we may note that in all the plans, the southward extent of the prebendal houses of the west range did **not** include the 'Romanesque room' now visible at the extreme south end. This suggests that in some way the south end of the range differed from the remainder, and the buildings at this angle may have been adjusted in scale to the rising ground level at this corner of the cloister.

Although it has not been possible to establish the exact form and dimensions of the west range — which could only be achieved by proper excavation — we hope these remarks have put the small part of it still visible in a larger context³⁷.

I wish to express my appreciation to Mary R. Covert for allowing me to publish some material she uncovered in the course of her researches on the cathedral, in particular to works of D. A. Alexander, Wm. Alexander and S. A. Handley.

Notes

1. The destruction of the medieval cloister began soon after the Dissolution when the former monastic buildings were extensively remodelled to serve as one of Henry VIII's royal houses on the route to Canterbury or Dover. See *The History of the King's Works*, A. M. Colvin, gen. ed., IV. 1485-1660 (Part III), (London 1982), pp.234-7. From the accounts (Oxford, Bodleian Library, MS. Rawlinson D.785, ff. 1-118), it is clear that the east range was converted for use as the apartments of the king and queen (Catherine Howard), and the south range for use as a great hall; the latter was later altered to form one of two great chambers. There is no specific mention of the west or cellarer's range, although one can wonder where the great kitchen and 'Counsell' chamber were located.

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1. The destruction of the medieval cloister began soon after the Dissolution when the former monastic buildings were extensively remodelled to serve as one of Henry VIII's royal houses on the route to Canterbury or Dover. See *The History of the King's Works*, A. M. Colvin, gen. ed., IV. 1485-1660 (Part III), (London 1982), pp.234-7. From the accounts (Oxford, Bodleian Library, *MS. Rawlinson D.785*, ff. 1-118), it is clear that the east range was converted for use as the apartments of the king and queen (Catherine Howard), and the south range for use as a great hall; the latter was later altered to form one of two great chambers. There is no specific mention of the west or cellarer's range, although one can wonder where the great kitchen and 'Counsell' chamber were located.

2. For instance, Wm. H. St.J. Hope, 'The architectural history of the cathedral church and monastery of St. Andrew at Rochester', *Arch. Cant.*, xxiii (1898), p.212 (or, as published separately, *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester* [London 1900], p.19; as Part II of Hope's study also appeared the same year, in *Arch. Cant.*, xxiv, subsequent references will be given to both versions, because they have different pagination, as AC1898 for Part I, AC1900 for Part II or L1900 for the complete work); G. H. Palmer, *The Cathedral Church of Rochester: A Description of its Fabric and a Brief History of the Episcopal. See (Bell's Cathedral Series; London, 2nd edn, 1899)*, p.56; F. H. Fairweather, 'Gundulf's cathedral and priory church of St. Andrew, Rochester: some critical remarks on the hitherto accepted plan', *Archaeological Journal*, lxxxvi (1929), pp.197, 205.
3. British Library, *Cotton MS. Nero D.II. f. 109v[110v]* (H. Wharton, *Anglia Sacra*, 2 vols [London 1691], I, p.342: 'Fecit etiam Dormitorium, Capitulum, Refectorium'); B.L., *Cotton MS. Vespasian A.XXII, f. 88r[86r]* (J. Thorpe, *Registrum Roffense* [London 1769], p.120: 'Ernulfus episcopus, pater noster post episcopum Gundulfum, fecit dormitorium, capitulum, refectorium'.).
4. Hope, *op. cit.*, (AC1900)p.7/(L1900)p.142, supposed the east range of Gundulf's cloister was utilized as the west range of Ernulf's.
5. Hope, *op. cit.*, (AC1900)pp.7, 35/(L1900)pp.142, 170; Palmer, *op. cit.*, pp.9-10, 56.
6. Perhaps the first to recognize its true date was J. Zarnecki, 'Regional Schools of English Sculpture in the Twelfth Century: the Southern School and the Herefordshire School' (Ph.D. dissertation, University of London, 1950), pp.189-90; see also G. Zarnecki, *English Romanesque Sculpture: 1066-1140* (London 1951), pp.18, 23, 37, pl. 70; T. S. R. Boase, *English Art, 1100-1216* (Oxford 1953), pp.60-1. The later date of the decorative motifs has been confirmed during the recent cleaning: T. Tatton-Brown, 'The east range of the cloisters', *Friends of Rochester Cathedral: Report for 1988*, pp.4-8.
7. B.L., *Cotton MS. Vespasian A.XXII, f. 29v[28v]*; Gervase of Canterbury, *Opera Historica*, Wm. Stubbs, ed., 2 vols (Rolls Series, LXXIII: London 1879-80), I, p.100 ('Tertio nonas Junii combusta est ecclesia Sancti Andreae Roffensis et tota civitas cum officinis episcopi et monachorum'.).
8. The east range is described in detail by Hope, *op. cit.*, (AC1900)pp.35-45/(L1900)pp.170-80.
9. B.L., *Cotton MS. Vespasian A.XXII, f. 90r[89r]* (Thorpe, *Registrum Roffense*, p.122: 'Lavatorium et hostium refectorii fieri fecit ...'); Hope, *op. cit.*, (AC1900)pp.11, 30, 46/(L1900) pp.146, 165, 181, pl. VI.
10. B.L., *Cotton MS. Faustina B.V., ff. 56v[57v]* (Wharton, *Anglia Sacra*, I, pp. 371, 373: 'Refectorio et longo pristrino noviter edificandis . . .; . . . nunc tamen specialiter ad inchoandum novum Refectorium . . .'). The south range is described in detail by Hope, *op. cit.*, (AC1900)pp.46-50/(L1900)pp.181-5; the warming room may have been at the south end of the east range (Hope, [AC1900] p.44/[L1900] p.179).
11. W. A. Forsyth, 'Rochester Cathedral: restoration of the Norman cloister', *Friends of Rochester Cathedral: Fourth Annual Report* (1939), pp.20-2, and pls. facing 15, 19.
12. The shafts — and angle of the walls — are best preserved at the south. The north-east angle has vanished altogether, while of the rapidly crumbling north-west respond, only the angle-shaft's capital remains; there is no sign of the north cross wall.

13. For a list of diagonally-set ribs in early twelfth-century England see M. Thurlby, 'The Romanesque priory church of St. Michael at Ewenny', *Journal of the Society of Architectural Historians*, xlvii/3 (1988), pp.291-2, n. 40.
14. The undercroft of the dormitory was vaulted with groin vaults: see Hope, *op.cit.*, (AC1900)pp.43-4/(L1900)pp.178-9. Details of the undercroft of the refectory are not known: see Hope, (AC1900)p.48/(L1900)p.183.
15. Hope, *op. cit.*, (AC1900)p.51/(L1900)p.186 ('The porch at the opposite end no doubt opened into the passage or entry into the cloister from the outer court'.); Palmer, *op. cit.*, p.58 ('[It] stands beside the road between the north [sic] main transept and the Prior's Gate, and opens towards the episcopal precinct').
16. See *The History of the King's Works*, IV, p.236. George Broke, Lord Cobham, had been granted the house by Edward VI, and it was he who sold it to the dean and chapter.
17. [S. Denne and W. Shrubsole?] *The History and Antiquities of Rochester and its Environs* (London, 1772), frontispiece. A structure of the same shape appears in a plan in a notebook of Stephen Alex Hankey, 'De Conventu Roffensi', signed and dated on the last [unnumbered] page of the text, September 1843 (Rochester, Guildhall Museum); it is followed by a plan of the cloister area [ff. 41v-42r, according to our reckoning]. Both the key to the plan and the text [ff. 33-4, 37-8, 38-9, again our reckoning] identify the east-west wing (No. 11) as 'Heath's Parlour', and the north-south wing (No. 12) as the residence of the fourth prebend. He traced the origin of 'Heath's Parlour' to a lease of 1596 of part of the former cloister to one Philip Heath.
18. British Library, K. Top. 17/8.1-2. Alexander, an engineer, was surveyor to the London Docks, as well as to the Rochester Bridge Wardens.
19. On Alexander's plan, the main arm is identified as No. 6, the court or alley as No. 7. The former, according to the notes to the plan prepared by Thos. Dampier, was the house of Dr. Foote, 'old & ruinous — to be taken down completely'. Dr. Foote held the fourth prebend (J. Le Neve, *Fasti Ecclesiae Anglicanae 1541-1857*, III. *Canterbury, Rochester and Winchester Dioceses*, J. M. Horn, comp. [London 1974], p.66).
20. British Museum, MS. Add. 15.966, fol. d. Wm. Alexander was born — and died — in Maidstone.
21. This may be the structure, then in the possession of one John Heath, described in the Parliamentary Survey of 1649 (Medway Area Archives Office, DRc/Esp 1/2, ff. 54-5) as consisting of 'a Kitchyn, a Woodhouse, & Cellar and Three upper Roomes with a Garden butting upon the Library towards the East, and doth Conteyne by estimation one hundred foott in Length and fourtie foott in Breadth'.
22. The date 1805 is suggested by M.A.A.O., DRc/Emf 49, which seems to refer to this building. The range does not appear on the map which serves as the frontispiece to the second edition (1817) of *The History and Antiquities of Rochester and its Environs*.
23. See G. M. Livett, 'Medieval Rochester', *Arch. Cant.*, xxi (1895), folding map, and Hope, *op. cit.*, pl V. A photograph of this prebendal house appears in *13 Centuries of Goodwill: Friends of Rochester Cathedral, 604-1935* (1982), p.16.
24. J. Storer, *History and Antiquities of the Cathedral Churches of Great Britain*, 4 vols (London 1814-19), IV, [Rochester] pl. 6.

25. J. T. Irvine, who actually supervised the work of restoration, directed by Scott, later wrote of the structure (M.A.A.O., Drc/Emf 77/133, p.5 [Drc/Emf 77/135, p.4]): 'In the heart of the wall an impost moulding of an arch or part of a string was discovered. It unfortunately could not be left open but was carefully left intact'.
26. This space now serves as the storeroom for the cathedral gift shop. Formerly, after its restoration in 1875, it functioned as a vestry. Prior to that, according to Hankey, *op. cit.* [ff. 35-6], it had been 'degraded . . . to a mere lumber room . . .'. It stands on the south half of the site of Hope's putative 'Gundulf's lesser tower' for which see Hope, *op. cit.*, (AC 1898)pp.203, 210, 252, 264, 265, (AC1900)p.51/(L1900)pp.10, 17, 59, 71, 72, 186. The idea of a south tower, as a pendant to that on the north (the so-called Gundulf's tower), originated with Irvine: see Hope, (Ac1898)p.210/(L1900)p.17.
27. Hankey, *op. cit.* [f. 36], mentioned 'a few low [sic] arches are still standing' in 'this apartment'. Hope, *op. cit.*, (AC1900)p.51/(L1900)p.186, did not mention them at all.
28. Hope, *op. cit.*, (AC1898)pp.293-4, 297/(L1900)pp.100-1, 104.
29. It was revealed in the restoration of 1875. Hope, *op. cit.*, (AC1900)p.51/(L1900)p.186.
30. D. Bacchus, 'Researches and discoveries in Kent: Rochester Cathedral, south door porch excavations', *Archaeologia Cantiana*, cii (1985), p.257(a), figs. 1 and 3 (section B-B).
31. M.A.A.O., DRC/Emf 77/133 (Notebook No. 2), p.4 (DRC/Emf 77/135, p.3): 'Parallel nearly and about 00 feet from the gable wall of transept another exists whose N. side was seen. This certainly from its construction appeared to be Gundulph's workmanship. The top of a construction arch towards it(s) East end was seen/opened to view, but . . . little more than the direction and probable width was obtained . . . this would have much the appearance of possibly a North wall of a Chapter House of his time'.
32. Hope, *op. cit.*, (AC1900)pp.51-2/(L1900)pp.186-7, pl. VII. The site was identified as the Garden of Canon [George Edward] Jelf (1880-1907). The excavation was stopped by the 'peremptory order' of Dean Samuel Reynolds Hole (1887-1904).
33. For these reasons, Hope *op. cit.*, (AC1900)pp.51, 52/(L1900)pp.186, 187, decided it was unlikely a hall could have projected westwards from the range, or that a chapel (mentioned in 1425) associated with it could have been here (Thorpe, *Custumale Roffense*, p.571: 'capella sita in parte orientali majoris aule prioris et capituli ecclesie cathedralis Roffensis').
34. Hope, *op. cit.*, pl. VII, according to the scale.
35. Hope, *op. cit.*, ((AC1900)p.48/(L1900)p.183: about thirty feet wide and at least 124 feet long.
36. Hope, *op. cit.*, (AC1900)p.43/(L1900)p.178: ninety-one feet in length by forty-one feet seven and one half inches in width; it was divided into three alleys by two rows of round(?) piers.
37. Unfortunately, these precious remnants of the west range (and Ernulf's period?) are fast disappearing behind thriving shrubbery whose vigor threatens their preservation. A rescue operation is needed to conserve these not so minor 'ruins'.

Glossary

Abacus

A narrow rectangular, horizontal slab on top of a capital, beyond which it slightly projects.

Chamfer

The flat-surfaced diagonal plane created by cutting off the corner or angle of a rectangular block.

Fillet

A narrow flat-surface band or strip used as a moulding.

Quirk

A V-shaped groove running lengthwise in a moulding or on an abacus.

Scotia

A larger concave moulding, usually part of the base of a column or shaft where it appears between two forms mouldings.

Torus

A large concave moulding, generally used to form the base of a column or shaft, above and below a scotia.

Dr. Philip McAleer teaches Architectural History in the Technical University of Nova Scotia. He is interested in Romanesque architecture, particularly west fronts in the British Isles, on which he completed his doctoral thesis for the Courtauld Institute in 1963. He is one of the foremost authorities on our cathedral, and is currently preparing a major contribution to a book by various authors on this subject. His extensive article on the west front was published in last year's Friends Report.

Mary Covert has done a great deal of research into the fabric and the archives of Rochester cathedral, and has worked in collaboration both with Dr. McAleer and with Anneliese Arnold on various projects. She lives in the United States. It was she who discovered the 'Ringerike' stone in 1988. It was also she who contributed the article on the Cottingham papers in last year's report, which was unacknowledged. The Editor apologizes for this oversight.

ORDER IN THE CHOIR

Throughout the many centuries of their silent witness to the truths of the eternal Gospel the ancient churches of this, and every land, have been altered, adapted, and often rebuilt because the faith which they shelter is a living one. If it were not so the church and churches would long since have become fossils.

Changes of fashion are grasped with enthusiasm in our homes but when it comes to re-ordering a church or amending its liturgy, in anyway whatever, the heavens fall in. In this regard the dean and chapter of Rochester, as elsewhere, have often been criticised for what they have or have not done. On the whole every chapter has discharged its responsibility for the fabric and good order of the churches in their care, for the time being, with varying degrees of sensitivity.

At Rochester the great age of the building has, for two centuries and more, occupied a considerable proportion of the chapter's time and energy. Rochester, it should be remembered, has never been numbered among the wealthiest foundations but with the resources available to them the chapter has usually, but not always, as we shall see, endeavoured to order the church to the best of their ability.

During the past year the decorators have been in. The plaster ceiling of the central crossing has been newly painted and considerable work has been undertaken in the Choir. In this paper the state of the Choir in the eighteenth century and its redecoration during the nineteenth will be considered.

After the arrival of a new dean in earlier times an inventory was taken of all the cathedral's fixtures. One such was ordered in December, 1725 the year following Nicholas Claget's¹

preferment to the deanery. N.B. The dean never spelt his name Claggett as has been put up on the list of priors and deans on the north wall of the presbytery.

The following extract from the Inventory² sets out the state of the choir at that time. Readers may judge for themselves if they would prefer the choir to be as it was then or as it is now.

In the Choir

- Impris One hanging Brass Candlestick with ffour and Twenty Branches and a Chain consisting of Six Iron links painted.
- Item One standing Brass Eagle Desk ffurnished with Basketts Bible³ best paper printed Annon 1717.
- Item Two large Old Bibles used at early Morning Prayers.
- Item Twelve Common Prayer Books for the Dean & Prebendaries & Minor Canons some of which are very much decayed.
- Item Books for the Choristers all worn and Four Books viz Counter Tenor, Tenor, Bass, Treble decayed and one large Service Book for Mr. Dean & a small Gilt Anthems Book.
- Item Treble, Counter Tenor, Tenor, Bass Cantoris, Three Books for the Organ.
- Item Six short Folios called Tomkins.
- Item Six Cushions with purple Cloth for the Dean & Prebendaries and Two Purple Cloth falls with silk fringe, and two purple velvet valours over the Stalls of the Dean & Vice Dean, and Two Bays Curtains and Two Iron Curtainrods.
- Item Sixteen Cushions to Sett out for the Seats of the Dean & Prebendaries.
- Item Fifteen Cushions of purple Bays in the Mayor & Aldermen & Common Councillmens Seats with five falls of the same with Silk Fringe. Fifteen Cushions ditto in the womens pews and one Great Cushion in the Archdeacons Seat.
- item In the Bishops Seat one purple velvet Cushion with a velvet fall & Silk Fringe and a Sitting Cushion of purple Bays⁴.
- Item Twenty forms and apaire of purple Cloth on the Litany Desk with a Silk fringe.
- item Eight low Forms with old Matts nailed on them to Kneel on & one small one at the Litany Desk.
- Item Tapistry hangings in the Choir formerly over the Altar.
- Item A picture of the Inside of a Dutch Church the Gift of Dr. Couy.

Within the altar Rails

- Item Upon the Table One Carpet of breaths of Crimson velvet and purple Silk boraded with Gold & Silver, Two Cushions oneside being of the said purple silk lined with red Silk, Two Common Prayer Books the Gift of Dean Ullock⁵ printed anno 1700 and a Bible & Common Prayer Book both bound with red velvet.
- Item A Sett of Black Bays Coverings for the Altar.
- Item An Old purple velvet Covering for the Altar.
- Item Five Hassocks.

The inventory continues with details of the plate, library and other fixtures and fittings. Copes are not mentioned anywhere in the inventory which placed the chapter in breach of the canon requiring the wearing of copes during celebrations of the liturgy in cathedral and collegiate churches.

We may be thankful that the work of the Cambridge Camden Society, later the Ecclesiological Society, and the re-ordering of churches in the wake of, not as a part of, the Oxford Movement, has changed the appearance of almost every building of the national church from the dowdiness described above to that which we see everywhere today.

Remnants of the mediaeval furnishings survive in the Choir. Beneath the seats of the stalls may be seen the ancient bench dating from 1227. Parts of the east side of the pulpitum are also ancient. Before 1875 the return stalls were surmounted with canopies and one would have thought such ancient woodwork would be respected. It certainly was by Sir

Gilbert Scott⁶, who was restoring the cathedral at the time, but the chapter had other ideas. Mr. James Irvine⁷, Scott's clerk of works, made a sketch of the ancient red and green painting on the canopies over the open arcade but could not record it properly because 'Clayton & Bells man would not hear of it (saving the wood) or stay his work of destruction⁸'. Mr. Irvine also recorded the destruction of the ancient canopy over the dean's stall which, as the Kent Archaeological society observed, had 'surmounted the Stall of the Mediaeval Bishops of Rochester and has so remained for 600 years, or more⁹'. The panel from the back of the stall, which Sir Gilbert wished to retain in situ but which the chapter ordered removed, has been placed under glass in the south choir transept¹⁰.

Not many years later an outrageous proposal by dean Hole was fortunately defeated by the united opposition of the chapter. Dean Scott¹¹ died on 2nd December, 1887 and was succeeded by Reynolds Hole¹². By the summer of 1889 the cathedral architect, J. L. Pearson¹³, had produced a design for dean Hole which the latter expected to become the memorial to dean Scott. Pearson's design was for, in dean Hole's words, 'substituting an open Screen of Stone for the block of masonry, &c., which now divides the nave from the choir in our cathedral, and for the removal of the organ¹⁴' into a chamber to be built for it in the south choir aisle. This work would have also required the south wall of the choir to have been broken through. Dean Hole, in a letter written to the Society of Antiquaries on St. John Baptist's day 1889, stated how 'disappointed' he was 'to write that Mr. Pearson's design' . . . 'has been rejected by a majority of the Chapter¹⁵'.

Had this work proceeded one of the most ancient screens in the country would have been destroyed and Rochester would have had inflicted on it a screen in the manner of the abomination of desolations which presently separates the nave from the choir in the cathedral church of Durham.

When each reader enters the cathedral he will at once be conscious that it is much more beautifully ordered than was the case in 1725 and they will also see that in this century the dean and chapter have ever striven to enhance the cathedral as a place of prayer and praise but not at the expense of the building.

I am much obliged to the dean and chapter for their permission to quote so extensively from their archives.

David A. H. Cleggett
All Souls' Day, 1992

1. Claget, Nicholas, DD., preferred to the deanery of Rochester 1st February, 1724 (Le Neve, *Fasti Ecclesiae Anglicanae 1541-1857*, p.56), nominated bishop of St. David's, 1732, translated to Exeter in 1742, Claget, a member of an old Kentish family spelling its name Clagett, Claggett, Cleggett, etc., died 1747 and is buried in St. Margaret's church, Westminster.
2. The inventory quoted in this paper is among the archives of the dean and chapter in the County Archives branch office at Strood. It is entitled;
An Inventory of all the goods belonging to the Cathedral Church of Christ and the Blessed Virgin Mary of Rochester taken this thirteenth day of December Anno Dni 1725 and exhibited to the Rev. Mr. John Robinson (i) One of the Prebendaries and Treasurer of the said Cathedral Church by the Reverend Nicolas Claget Doctor in Divinity Dean of the said Cathedral Church. (DRC/Emf1 f 7/1,2).
- (i) Robinson, John, MA, presented to the 2nd prebendal stall by the 8th January, 1713/14, instituted by the bishop same date, installed 11th January. Died 17th April, 1754 having held his stall for forty years. Buried at Copford, Essex. (Le Neve p.63).
3. Baskett, John, (d.1742), king's printer. His 1717, two volume, edition of the Bible is a work of great typographical beauty but was carelessly printed.

4. The bishop's throne is still furnished with purple cushions.
5. Ullock, Henry, DD, presented to the deanery by the king and queen 4th April 1689, instituted by the bishop 8th April, installed 9th April. Died 20th June, 1706 and buried at Leybourne where his monument may be seen. (Le Neve p.56).
6. Scott, Sir George Gilbert (1811-1878), architect. Among his secular commissions the most famous is the Foreign Office. There are few cathedrals or major churches in the land which he did not work in.
7. Irvine, James Thomas. Between 1874-1894 Irvine was constantly at the cathedral supervising the progress of work. In the chapter archives (DRc/Emf 77/134) are the rough drawings Mr. Irvine made of all parts of the cathedral.
8. DRc/Emf 77/13.
9. DRc/Emf 64/54.
10. DRc/Emf 77/73.
11. Scott, Robert (1811-1887), lexicographer, Master of Balliol from 1854-1870. His Greek-English lexicon was a noted work occupying him constantly from 1836 until his death. Scott was a prebendary of Exeter from 1845-1866. Preferred to the deanery of Rochester, 1870.
12. Hole, Samuel Reynolds (1819-1904), vicar of Caunton, Nottinghamshire 1850-1887, prebendary of Lincoln 1875-1887, preferred to the deanery of Rochester 10th December, 1887. A noted Tractarian. Dean Hole was a great gardener and a founder of the National, later Royal, Rose Society.
13. Pearson, John Loughborough (1817-1897), architect. His magnum opus is Truro cathedral. One of the finest architects of the 19th century revival in gothic architecture. His work at Rochester included the west side of Choir screen and the underpinning of the west front. Examples of his fine work may be seen in many places. An example of his rural work is the exquisite church at South Dalton in Yorkshire.
14. DRc/Emf 64/5/5.
15. Drc/Emf 64/5/5.

David Cleggett is historical adviser to the Leeds Castle Foundation. He has been a member of the cathedral congregation since 1959, and is a member of the editorial board of the Friends Report, to which he has contributed a number of articles. He also contributes to the journal of the Virginia Historical Society, of which he is a member. He is a retired banker.

THE WARNER MONUMENTS

In the Chapel of St. John the Baptist are three large marble monuments, of the seventeenth century, to members of the same family. That to Bishop John Warner, who died in 1666, is by Joshua Marshall; that to Archdeacon John Lee Warner, who died in 1679, is by John Shorthose; but the sculptor of the third memorial, that to the Archdeacon's son, Lee Warner, who died in 1698, has not been identified.

For some months, Mrs. Diana Holbrook has been researching among the Cathedral archives for references to the building and its contents, and one extract that she found, dated September 1701, reads: 'Rec'd of Mr. Warner Lee's exec. by ye hands of Mr. Broxup, stonecutter, for setting up in Merton Chapel a Monument to Mr. Warner Lee. £10'. (Ref. DRc/FTb/35).

This obviously refers to the fee charged by the Chapter. The reference in itself is not conclusive that Broxup was the sculptor of the monument, but some years ago, I was looking at a large pen and ink and wash drawing, among the Sackville papers deposited in the Kent Archives at Maidstone. This is the original design for a monument to Sir John Knatchbull (died 1698), in Mersham church, near Ashford, and which was commissioned by Edward Sackville on 8 May, 1700, from one John Broxup. The drawing is for mural

monument with volutes at the sides, and at the top, a tented canopy whose curtains are drawn aside by two putti in order to reveal a painted coat of arms. On either side are flambeaux, and at the very top, a rather oversized heraldic achievement with exuberant mantling. John Broxup agreed to erect the marble monument exactly to this design for eighty guineas. (Ref. U 951/E 227).

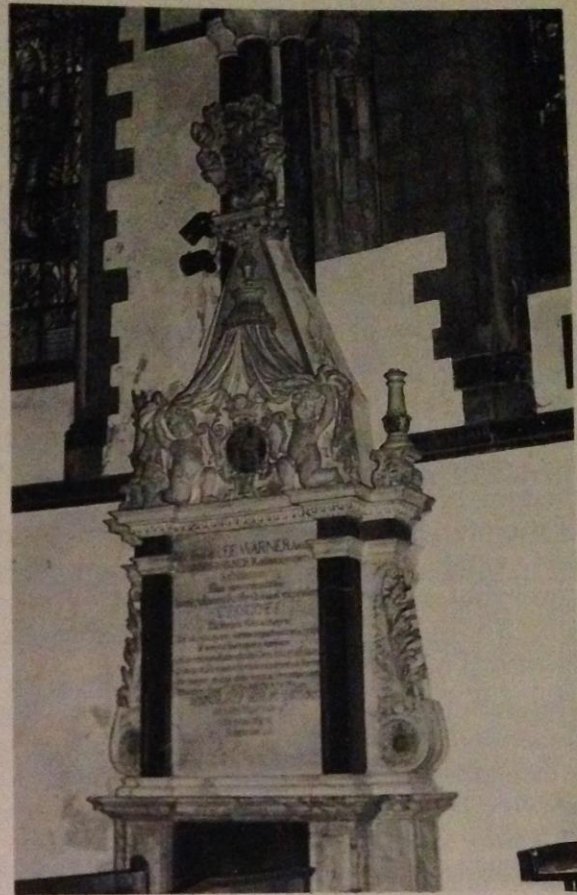
Study of the design-drawing shows that the monument to Lee Warner is virtually identical in many respects to that in Mersham, except that the Rochester monument is larger, as it is floor-standing, rather than being placed on a wall. The Warner monument has recently been cleaned, and the vestiges of its gilding and colouring are now more obvious. As it is rather unlikely that it has been repainted during the last three hundred years, one must presume that this gold-leaf and paint is the original.

So far, these two monuments are the only known works of an unsuspected mason-sculptor working in the late seventeenth and early eighteenth centuries, but perhaps, now, other works by the bearer of such a distinctive name, will eventually be identified.

More information found by Mrs. Holbrook refers to the monument to Archdeacon Warner. When this was erected, it stood against an internal wall at the south end of the chapel but, following the discovery behind this wall of the concealed medieval monument to Bishop John de Sheppey, it became necessary to move the Archdeacon's memorial to another site in the chapel. Accordingly, in 1825, 'Mr. Lee Warner, the present representative of the family was, out of courtesy, written to upon the subject of the removal, and he readily assented to the intention of the Chapter', (Ref. DRc/Emf/135).

It seems that, hitherto, it has always been supposed that the Cathedral Surveyor revealed Bishop Sheppey's monument early in 1825, but another reference noted by Mrs. Holbrook is dated 10 July 1824, 'Bishop Sheppey's effigy and monument discovered by Mr. Cottingham the Architect'. (Ref. DRc/Acz 1, p. 68).

Dr. John Physick, CBE, FSA, worked at the Victoria and Albert Museum from 1948 to 1983, becoming Deputy Director. He has served on many committees, including the Cathedrals Advisory Committee, the Rochester Diocesan Advisory Committee for the Care of Churches, and the Fabric Advisory Committee for Rochester Cathedral. He has written various books on antiquarian subjects, and edited the second edition of 'Sculpture in Britain 1530-1830' in 1988.



BOOK REVIEW

Canterbury Cathedral and its Romanesque Sculpture, by Deborah Kahn. Harvey Miller Publishers 1991, £38.00. 232 pp, 278 illust., 12 colour plates.

Malcolm Miller, that renowned guide to the marvels of Chartres Cathedral, declared roundly on television that Canterbury has a French cathedral: Deborah Kahn's detailed study of its 11th and 12th century carvings illustrates how right he was.

The dust-wrapper says this is both an important source book for the specialist and one to provide 'an exciting artistic discovery for the general reader'. I can vouch for the accuracy of this as it relates to the latter.

Deborah Kahn shows that the Cathedral at Canterbury, though severely damaged by the vicissitudes of English history, can still reveal a steady evolution of sculptural styles. Its ecclesiastical importance has helped ensure there is a complete sequence of styles from the time of the Conquest until the end of the 12th century. She divides her consideration of the material into four periods, corresponding roughly to the episcopates of Lanfranc (who established the new Anglo-Norman church), Anselm (who enlarged the crypt and choir above it), Theobald (who extended the monastery itself) and Richard (who followed after Thomas Becket and the disastrous fire of 1174). Each section is given a helpful historical background.

The author brings a closely and widely informed mind to bear. Individual capitals are described; changes in their style are evaluated; connections with carvings in other places are suggested; above all, sources for their subjects are discussed. Kahn considers ideas inspired by earlier classical sources and those coming with craftsmen across the Channel at a time when water united people rather than divided them. She notes interesting parallels between carvings at Canterbury and manuscript illustrations in the monastic library and she queries whether the sculptors and illustrators might not have been the same people.

When she covers the mid-12th century expansion work under Archbishop Theobald, she considers architectural and decorative elements further afield in the precinct — the water tower, the *aula nova* staircase, the *vestiarium* or treasury, and, later, the *porta curie*. Last of all she attends to various individual carvings, some of which have only relatively recently come to light, and proposes the hypothesis that they have come from the now-lost choir screen of 1180.

I came to the book as a general reader, and as such was glad to have come. The author has drawn my attention to much detail which I would otherwise have missed, and has passed on to me a detective's enthusiasm and an artist's love of her subject. As one with a background in the natural sciences, I sometimes found myself sympathising with archeologists who perforce have to be satisfied with a lower standard of proof than an experimental scientist. But probably the limitations of space, not least, prevented Kahn from justifying that 'feel' for a subject which only specialists achieve, and which underlies so many of the judgements of any of us.

So, as an 'outsider' I found myself asking on occasion whether too much had been built on the available evidence. For example: there is a limited number of ways of solving architectural problems, and similarities between one place and another need not imply the workers knew of both. Or again, where evolution is concerned, biologists have had to learn that similarities can denote common (distant) ancestry rather than intimate connections.

Or again, I was excited by Kahn's suggestion of a link between the spirally carved pillars in Anselm's crypt at Canterbury and those in St. Peter's Rome. It's an intriguing thought. But

I also thought, if a craftsman wanted to show he really knew his stuff, making a spiral pillar might present him with just the right challenge. Think of Roslin Chapel!

The book is fully illustrated — indeed, some photographs are duplicated. But it would seriously undervalue it to describe it as a coffee table book. Some of the black and white pictures are a little old and perhaps miss the crispness of modern photographs. The colour plates (added as a later thought?) though are fine and lovely to look at, and more than once offer better versions of subjects in the black and white prints.

There are copious notes, and a full bibliography, with books for the general reader helpfully indicated.

Readers of this report will not be disappointed if they look for Rochester and some of its names in the index and bibliography. But it is hardly surprising to find parallels and likenesses drawn between Canterbury and her country cousin.

John Armson
Canon Librarian

MEMBERSHIP REPORT

It would be nice to be able to report a great increase, but perhaps the static situation is the best that could be hoped for in the current climate. We show very much the same picture as last year: in this financial year we have gained 54 new members and lost 36.

Of course, the resignations include members who, sadly, have died, and some of these most closely associated with the Friends, are mentioned in the Chairman's Report. We remember them and others with gratitude.

Since the A.G.M., we have been trying to widen awareness of our organisation through a public relations initiative, which has included contact with the press, fund raising events, publicity boards, and the display of information in public places.

However, it is worthwhile repeating the message given often before: the best way forward would be that each existing member should aim to enrol at least one new member each year. We should all be proud of our involvement in the work of the Friends, and act as ambassadors to people we meet.

Hazel White

New Members

Allen, Mr. F.
Crickenden, Mrs. R.
Cox, Miss L.
Clout, Mr. N. N.
Calvert, Dr. M.
Clifford, Mr. A. J.
Dakers, Green, Brett
Downton, Mr. P. L.
Epps, Mr. J.
Epps, Mrs. A.
Foreman, Mr. D. R.
Foreman, Mrs. C.
Gerard Pearse,
Rear Admiral J. R. S. CB.,
Gerard Pearse, Mrs. B. J.
Gunner, Mrs. M.
Hamilton, Mrs. E.

Harries, Mrs. J. M.
Hebron, Mr. D. C.
Hetherington, Mr. S. A. G.
Hetherington, Mrs. B. E.
Hiscock, Mr. R.
Hiscock, Mrs. P.
Jennings, Mr. K. H. A.
Jennings, Mrs. J.
Lester-Mallinson, Miss E.
Lloyds of London
Miles, Rev. G. C. M.
Miles, Mrs.
Mackey, Mrs. B.
Medway School of Music
Millett, Mrs. A. P.
Miskin, Mrs. A.
Moffat, Mrs. J. E.
Murrell, Mrs. B. L.

Newey, Judge J.
Newey, Mrs. J.
Paine, Mrs. J. M.
Percival, Mrs. E.
Pilcher, Mrs. J. G.
Roberts, Mr. J. D. J.
Roberts, Mr. M.
Roche, Mrs. E. J.
Rochelle, Miss J.
Scott, Mrs. B. A.

Sear, Mr. B. J.
Tinton, Mr. B. H. BEM. TD
Tree, Mrs. I. V.
Turner, Deaconess P.
Ward, Mr. J.
Warner, Revd. M.
Westland, Mrs. D. F.
Whitehead, Mr. R.
Whitehead, Mrs. E.
Worboys, Mr. A. J.

Obituary

Birch, Mrs. R. G.
Blackmore, Miss L. B.
Brice, Mrs. N.
Campton, Mrs. B. A.
Ellender, Mr. G.
Fitzgerald, Mr. G. A.
Hallums, Mrs. P. H.
Langdon, Mr. R. H.

Lewis, Mrs. J. C. L., CBE
McCree, Mr. M.
Macomber, Mrs. L.
Merchant, Mr. L. J.
Merchant, Mrs. K.
Skinner, Mr. M. T., CB
Spencer, Mrs. C.
Switzer, Mrs. V. E.
Vander, Mrs. G. M.

MEMBERSHIP SUBSCRIPTIONS

The minimum subscription is £5.00 (10\$US) per annum for either individual or corporate membership. (£50.00 (100\$US) for individual life membership. £75.00 (150\$US) for husband and wife).

Paying by Bankers' Order is a great help, and if you are a taxpayer would you please consider subscribing annually under a deed of covenant to enable the Friends to reclaim the tax.

Arrangements can be made for a deposited deed of covenant so that life membership can be achieved with a tax saving to the Friends. Further details can be obtained from the Secretary.

EXCURSIONS

The chance, again, for me to thank Friends for their support and to write the party-piece in the Annual Report.

There were four excursions in 1992, three with capacity numbers — a very happy state of affairs.

The first in April was to Merton College, Oxford (founded by Bishop Walter de Merton whose tomb is in our own Cathedral), where we enjoyed a most interesting guided tour of the College Library and Chapel followed by some time in Oxford itself.

The four-day visit in May to Rheims and Moët and Chandon at Epernay included a visit to Laon entailing a ride on POMA 2000, the first metro-cableway in France, in order to reach the top of the fortress town with its superb Cathedral and quaint streets, not making it hard to imagine its ancient past as the capital of France from 840 to 987. Additional short stops on our journeys were in Arras, Abbeville and Amiens where we arrived just in time to see a procession of European Gastronomic Guilds, in their mediaeval costumes, entering the Cathedral for a service, which fortunately still left us enough time afterwards for viewing inside this magnificent building. From casual reports coming back to me, it would seem

that one of the highlights of the long weekend was the gastronomic luncheon at Restaurant 'Les Berceaux' following the guided tour of the champagne cellars, but my own happiest moments were just to be sitting (on two occasions) with my husband in a café overlooking the east end of Rheims Cathedral with its superb architecture and decoration and to see the sun shining on the winged figure of Gabriel atop the spire. The third visit — this time to Goodwood House (together with a short stay in Chichester), was again another lovely occasion when one felt the guides gave of their best and where we had luncheon served in the Ballroom.

Our last visit of the year (kindly sponsored a second time for the Friends by Dame Peggy Fenner our own local Member of Parliament), was to the Houses of Parliament with a guided tour followed by luncheon in the dining-room on the Terrace. Perhaps the chief delight of this memorable day was had by one of our groups on a visit made with Dame Peggy to the Crypt Chapel and on seeing in an open broom cupboard a little-known plaque placed there to record the fact that suffragette Emily Davison (who died after throwing herself in front of the King's horse at the 1913 Derby), had hidden there overnight in order that she could legitimately complete the census form to say that on the night in question on the form, her residence had been 'The House of Commons'. She clearly felt strongly that not only should women have the right to vote, but also to be elected to Parliament.

Judging from response to our future visits, it would seem that we are off to a good start for 1993.

So many thanks to you all.

Jean Callebaut Excursions Chairman

ROCHESTER 2000 1993

Again we are able to report that, despite the recession, the Trust's income had exceeded the previous year's total by February, with notable assistance from charitable trusts and corporate giving plus steady support from the churches and a highly encouraging number of people wanting to assist with events. Among these last year was the highly successful visit of Rick Wakeman, a performance of 'Messiah' by the North Downs Choir and Orchestra, with, yet to come, performances by the West Kent Bach Choir and Gravesham Choral Society. The 1993 Organ Series has been arranged with a slightly changed format and on Saturday 5th June (Dickens' Festival) we hope to welcome the London Festival Orchestra. Away from the Cathedral there has been the 'Wine Wit and Wisdom' evening (to be repeated this year), and the Cathedral Choir is visiting King Charles the Martyr church in Tunbridge Wells in May.

This year's contracts; the Crossing Ceiling, the cleaning of the Quire walls and ceiling, the wall-paintings and the 'Wheel of Fortune' will take the Trust's funding to date to over £900,000.

At the time of writing it appears that all could be in order for the very welcome visit on 17th March by Her Royal Highness the Duchess of Kent. Many will recall her attending the inauguration of the Trust in 1986. The Duchess happily responded to the invitation extended by the Dean, and Chairman of the Trustees, General Sir Hugh Beach, to view progress made since that date.

As with the West Front, this year's work enjoyed substantial support from English Heritage. This has enabled the Trustees to consider the next phase. Currently it is planned to clean the walls and ceiling of the eastern end of the Cathedral to match the work carried out in the Quire. This should be completed in 1993/94 with the major project, the Crypt, pencilled in for 1995/96/97. These works require another £300,000 or so to be found.

Alex Barnett Appeal Director

TREASURER'S REPORT — Year to 28th February 1993

The year has been difficult from an administration point of view, due to the sad death of Carol Spencer earlier in the year. I am pleased, however, to have Hilary Nelson who has recently joined the office. My thanks to the helpers who have filled in the gap and my usual appreciation to Dudley Moakes for his support.

During the year £97,462 has been spent on projects, as detailed in the accounts, and sufficient funds are available for projects approved.

Capital cash resources have not been invested but advisers have been consulted by the Finance Sub Committee and it is hoped that now interest rates have fallen and there is a more stable equity market investment will take place over a period of time when suitable opportunities arise.

The accounts have not, as yet, been audited but a copy will be available at the Annual Meeting and at the request of any member.

Michael Sinden
Hon. Treasurer

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 28th FEBRUARY 1993

| | 1993 | | 1992 | |
|---|--------|---------------|--------|---------------|
| | £ | £ | £ | £ |
| INCOME | | | | |
| Subscriptions | | | | |
| Annual Festival (net) | 182 | 7,062 | 6 | 7,242 |
| Social Events (net) | 1,460 | | 1,051 | |
| | | 1,642 | | 1,057 |
| Donations — Sundry | 391 | | 787 | |
| In Memory | 478 | | — | |
| Legacies: | 2,880 | | 2,320 | |
| | | 3,749 | | 3,107 |
| Inscriptions Book of Memory (net) | | 40 | | 65 |
| Income Tax Recoverable | | 17,743 | | — |
| Interest and Dividends received | | | | |
| Quoted Investments (net) | 15,161 | | 19,779 | |
| Bank Interest | 10,724 | | 10,671 | |
| Building Society Interest (70%) | 3,951 | | 7,684 | |
| | | 29,836 | | 38,134 |
| | | <u>60,072</u> | | <u>49,605</u> |

EXPENDITURE

| | | |
|---|-----------------|---------------|
| Salaries and National Insurance | 2,184 | 3,349 |
| Printing and Stationery | 1,179 | 1,376 |
| Office expenses | 726 | 683 |
| Annual Report | 2,843 | 3,208 |
| Nominee charges for investments | 1,250 | 1,374 |
| | <u>8,182</u> | <u>9,990</u> |
| Excess of Income over Expenditure | <u>51,890</u> | <u>39,615</u> |
| Grants Payable | | |
| Upkeep of Garth | 6,000 | 6,000 |
| Quire chairs | 15,209 | 4,560 |
| Chapter Room windows. | 2,981 | — |
| Quire lighting and scaffolding | 71,272 | — |
| Specific Legacy for Music | 2,000 | — |
| | <u>97,462</u> | <u>10,560</u> |
| | <u>(45,572)</u> | <u>29,055</u> |

35

Surplus (Deficit) for the year transferred to (from) General Fund

BALANCE SHEET — 28th FEBRUARY 1993
GENERAL FUND

| | 1993 | 1992 |
|-------------------------------|---------------|----------------|
| | £ | £ |
| Investments at cost | | |
| Stocks | 138 | 702 |
| Cash at Bank | 38,742 | 101,564 |
| Debtors | 18,129 | — |
| | <u>57,009</u> | <u>102,266</u> |
| | 2,624 | 4,356 |
| Creditors | <u>54,385</u> | <u>97,910</u> |
| | <u>54,905</u> | <u>100,430</u> |

Income and Expenditure Account

| | | | |
|--|----------|--------|----------------|
| Balance 1st March. | 100,430 | 71,614 | 100,430 |
| Surplus (deficit) for the year | (45,572) | 29,055 | |
| Profit (loss) on sale of investments | 47 | (239) | |
| | | | <u>100,430</u> |

CAPITAL FUND

| | | | |
|------------------------|---|----------------|----------------|
| Investments. | £ | 1992 | £ |
| Cash at Bank | | 1993 | |
| | | £ | £ |
| | | 182,278 | 201,142 |
| | | <u>235,005</u> | <u>213,855</u> |
| | | 417,283 | <u>414,997</u> |

Capital Accounts

| | | | |
|---|--------|----------------|---------------|
| Miss Wooton Bequest Fund | | | |
| Narrower range | 29,389 | 29,389 | |
| Wider range | 43,723 | 42,905 | |
| Profit on sale of investments | 606 | 73,718 | 818 |
| | | <u>130,587</u> | <u>73,112</u> |

Father Smith Bequest Fund

| | | | |
|--|---------|--------------|----------------|
| Miss L. I. Stickland Bequest Fund | | | |
| Brought forward. | 211,298 | 208,005 | 211,298 |
| Building Society interest (30%). | 1,680 | <u>3,293</u> | <u>414,997</u> |
| | | 417,283 | |

CALENDAR OF EVENTS — 1993

| | | | |
|------------------|---------------------------------|---|-------|
| June | 3rd-6th | Dickens Festival | |
| | 5th | Concert — Rochester 2000 Trust | 19.30 |
| | 12th | Cathedral Coffee Morning | |
| | | French Hospital Service | 15.15 |
| | | Organ Recital by Roger Sayer | 20.00 |
| | 13th | Choristers Sponsored Concert | 19.45 |
| | 19th | Friends Festival | |
| | | Choir Association Concert | 19.30 |
| 26th | Petertide Ordination of Priests | 19.00 | |
| 27th | Petertide Ordination of Deacons | 10.30 | |
| July | 2nd | King's Prep School Speech Day | 14.15 |
| | 3rd | Maths School Commemoration Service | 11.00 |
| | | King's School Speech Day | 14.15 |
| | 4th | Rochester N.Y. Oratorio Society Concert | 19.30 |
| | 10th | Organ Recital by Wayne Marshall | 20.00 |
| | 23rd | Festival Youth Orchestra | 19.30 |
| | 24th | Farewell to the Bishop of Tonbridge | 15.15 |
| August | 21st | Berkshire Choral Institute (B minor Mass) | 19.00 |
| | 28th-30th | Norman Festival | |
| September | 11th | King's School Commemoration Service | 11.00 |
| | 12th | R.E. Memorial Service | 11.15 |
| | 26th | Michaelmas Ordination | 10.30 |
| October | 3rd | Royal British Legion Service | 15.15 |
| | 16th | Concert in aid of Choir Tour | 19.30 |
| November | 18th | St. Cecilia Concert | 19.30 |
| | 28th | Advent Carol Service | 18.30 |
| | 30th | Patronal Festival Evensong | 17.30 |
| December | 4th | Rochester Choral Society Concert | 19.30 |
| | 9th | Kent Fire Brigade Carol Service | 19.30 |
| | 16th | King's School Carol Service | 19.00 |
| | 17th | King's Prep School Carol Service | 14.30 |
| | 18th | Rochester Choral Society Carol Concert | 19.00 |
| | 19th | Christingle Service | 15.15 |
| | 22nd | Cathedral Carol Service | 19.30 |

Times of Service:

Sunday:

08.00 Holy Communion (1662)
 09.45 Mattins
 10.39 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 (15.15 on Saturday)

