



Friends of  
Rochester  
Cathedral

Report for  
1993/4

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H.R.H. The Duchess of Kent, GCVO

### *Visitor*

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### *President*

The Dean of Rochester

### *Vice-President*

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Mrs. Y. Pooley (Co-opted)

#### Retire 1995

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### *Archdeaconry Representatives*

Mr. A. G. Macpherson  
Mr. C. F. C. Rowe

### *Office*

Garth House, Minor Canon Row, The Precinct, Rochester, Kent ME1 1SX  
Tel: (0634) 832142

Mr. D. Moakes, General Secretary (Honorary)

Our grateful thanks once again to Dr. Henry Teed for the cover photograph of 'The Wheel of Fortune'.

Friends of  
Rochester Cathedral

Report for 1993/4

## *FROM THE PRESIDENT*

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The almost simultaneous announcements of the translation of Bishop Michael to the See of Durham and a further substantial grant from English Heritage, record significant, but different, changes in the life of the Cathedral.

Bishop Michael developed a particularly close relationship with his Cathedral Church, having been a member of the Chapter before his election as Bishop in 1988, and by his continuing presence at daily Mattins.

As a member of Chapter he was instrumental in establishing the Rochester 2000 Trust to raise funds for the maintenance of the fabric, thus allowing the Friends to concentrate on improving the wellbeing of those who use the Cathedral.

The existence of the Trust has enabled the Chapter to take advantage of Government funding in support of Cathedral fabric and, although the needs of Rochester are not great in comparison with some cathedrals, this has significantly quickened the pace of restoration. Indeed, work that could only be hoped for, such as the major restoration and reflooring of the Crypt, is now being planned.

The work on the Quire transepts, undertaken in the summer of 1993, has revealed much that was previously obscured by dirt, damage and dilapidation. Gone are the pock-marked walls and damaged rendering to be replaced by an unexpected unity and simplicity of line. This is further enhanced by the discovery of mediaeval paintwork on the rib vaulting, which has been restored throughout, giving yet another hint of the colourfulness of the Cathedral's past.

It remains to be seen what will be revealed in the Presbytery which will mark the completion of work to the interior of the Easternmost part of the Cathedral.

The Friends have made a significant contribution to the interior appearance of the Cathedral by undertaking its relighting, thus allowing the results of restoration to be fully appreciated. The sensitive highlighting of architectural detail, together with the introduction of desk lights in the Quire have transformed this part of the Cathedral. Attention is now turning to the Nave where preliminary trials have taken place.

Following a decision to celebrate the Sung Eucharist in the Nave each Sunday, the way is open for discussion on the re-ordering of the Nave 'Sanctuary' which will in turn enable us to think of providing furniture more appropriate to the needs of the Quire.

A great Church such as Rochester Cathedral, witnesses not only to an unchanging faith but also to the constant need to relate it to the present. It therefore reflects the mission of the Church to the community, where the faith once delivered to the saints has to be interpreted anew.

The Dean and Chapter is most grateful to the Friends of Rochester Cathedral for their continuing contribution to both its maintenance and mission.

## *FROM THE CHAIRMAN*

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The highlight of this year was undoubtedly the visit on the 17th March by our

Patron, H.R.H. The Duchess of Kent, who, despite having three other engagements that day, spent a considerable time touring the Cathedral, and meeting members of the Staff. After a private luncheon party in the Deanery, to which I had the honour of being invited, H.R.H. returned to the Cathedral to meet members of The Friends, and the 2000 Trust Appeal at an informal reception in the Crypt. An official photographer was on hand to record this very happy occasion.

During the year we have lost several of our members. Among them, Mr. Kenneth Ashby, a stalwart member of the Cathedral, and Mrs. Dorothy Levett, a well known member of the nursing profession, and wife of one of our former assistant Organists, and Mr. Christopher Knight who was an active member of the Council. We offer our sympathies to their families and to all who have been bereaved.

We have received a legacy of £3,484.76 from the estate of the late Mrs. Switzer, and £880.05 as an annuity from the late Mr. John Hoby, and Miss V. G. Thompson has bequeathed us a legacy of £500.00. We are very grateful for these bequests which help to keep the coffers filled.

The Council has approved the funding for the emergency lighting of the Verger's kitchen, and the staircase leading to the practice rooms used by the choirs, and of course, the rooms themselves. This has been considered very important, as, in the event of a power failure, this area of the Cathedral would be plunged into total darkness, creating a dangerous hazard. We are now awaiting final estimates for the re-lighting of the Nave and Crossing, which will be our next project. Also, we hope to provide new curtains for the Pulpitum, as well as contributing £6,000 to the up-keep of the Garth.

The A.G.M. will be held at St. Nicholas Church, as before, and lunch and tea will be at The King's Head Hotel. Reservations and payment for lunch and Tea should be made in the usual way on the enclosed application form. Tickets will not be issued. Your cheque will secure your reservation. There will be a short music recital after the A.G.M. followed by Evensong which will be at 3.30 p.m. this year.

Mr. J. Welsh resigned from the Council on leaving the area and we thank him for all his help and advice. In his place we co-opted Mrs. Y. Pooley who will be eligible to stand for election at the A.G.M.

This year there will be two vacancies on the Council, caused by the death of Mr. C. Knight, and by my retirement. More importantly, we are to lose our Visitor, The Lord Bishop of Rochester who is being translated to Durham. We congratulate him and send our best wishes to him and Brenda and hope that they will still remain members of the Friends of Rochester Cathedral.

We are grateful to our Office Staff, Mr. Dudley Moakes, our General Secretary, who despite several operations still managed to balance the books, and our new Administrative Assistant, Mrs. Susan Malthouse, who has settled in so well.

Finally, I would like to give my personal thanks to all the members of the Council for their support and continued hard work, and I look forward to seeing you all on Saturday 18th June, when I say farewell to the Council and thank you all in person for your wonderful support.

**Joan E. Sharp**

## *THE RESTORATION OF THE WHEEL OF FORTUNE*

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*We are grateful to David Perry, of The Perry Lithgow Partnership, both for his excellent restorations of this important painting, and for this article.*

This magnificent example of mid-thirteenth century English wall painting, is without doubt one of the great extant treasures of that period and its survival a fortuitous blessing.

Discovered in 1835 when the pulpit was removed, it shows clearly that all the painting would have been destroyed had not the pulpit been in that position, saving about 60 per cent of the plaster.

The Wheel of Fortune and related subjects to do with pride, were customarily painted above the Abbot's seat for obvious reasons and that 'his monks might ever have before them the spectacle of human vicissitudes' (Emile Mâle). The rarity of this subject in English wall painting adds greatly to its historical importance and in its present condition, is close to the original concept of the artist.

English medieval paintings are too often thought of, rather romantically, as dingy atmospheric fragments of the past but, as can now be seen here, they can be as vibrant in colour and as artistically skilful as any in Europe. If we are to consider the didactic element in terms of appreciation of our art, an important reason for preserving paintings, we must show them to their best advantage.

### **The Conservation Treatment**

The work was started on 19 April 1993 and completed nine weeks later. After extensive analysis of the pigments and medium was carried out by Jo Darrah of the V&A Museum, a detailed pre-conservation photographic record was completed.

### **Condition Prior to Conservation**

Although the painting was in a reasonably stable condition, some physical damage had occurred to the lower section due to abrasion and the effects of rising damp. Further damage, in the form of screw holes to attach plaques was caused, unbelievably, during this century. A coating of wax as a 'preservative' was also applied during this time.

During the Reformation, presumably, the painting was covered with lime wash and painted with a linear decorative scheme — much of which was removed when the painting was discovered in 1835. At that point some of the painting would have been visible through channels in the lime wash eroded by rain water running down the wall. Attempts to further remove the lime wash were fortunately abandoned due to the difficulty of the task, but some damage did occur during the process.

### **Conservation Treatment**

The pigment analysis revealed the probability of a form of varnish on the oil bound pigments (a very early use of this medium) and a delicate substructure on the crown and medallion on the figure of Fortune where tin foil had been applied. The wax coating, darkened through dirt absorption had to therefore be removed extremely carefully using turps substitute applied with cotton wool swabs. When

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this process was completed the overpainted lime wash presented the next problem.

Easily soluble in water, this method could not however be used as the moisture permeated and destabilised the gesso-like ground of the painting. It was decided to remove the lime wash dry by paring it down to avoid any loss of the underlying varnish. This proved to be extremely exacting and only approximately 20 square inches could be cleaned in a day's work, but revealing once more the almost perfect original colour was most rewarding. The rosettes which cover both the green and red backgrounds were probably once gilded and further complicated this process as their colour closely resembled that of the lime wash.

The cement pointing of the stonework around the painting was removed and damaged areas within the painting were replaced with a sympathetic lime mortar. The tiny areas of pigment loss were toned down using raw umber powdered colour mixed with water, but no other colour or medium was used thereby preserving the integrity of the painting.

The painted shield on the upper east side of the painting has an incised trefoil ended cross as its emblem and probably represented the arms of the donor. Although it is clearly painted over the green background, its pigment and medium are similar to that of the painting which would suggest that it was added shortly after completion.

### **Pigments**

Nine pigments have been identified in Jo Darrah's analysis. These include — Vermillion, Red Lead, Brown Ochre, Purple-Brown Ochre, Lead White, Chalk, Orpiment, Pastel and Bone Black.

Finally, I hope that my work has contributed towards a better general understanding of English medieval art, this wonderful painting in particular and helped to maintain the fund of exemplary work of art in the Cathedral.



## *SOME OF THE NAVE MONUMENTS AND THEIR SCULPTORS*

*by Rupert Gunnis*

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*This article from the Friends Report of 1948 has been kindly edited and amended by John Physick, who has also provided the illustrations and added a biographical note on Rupert Gunnis. Dr. Physick is a member of our Fabric Advisory Committee.*

The Cathedral of Rochester is not as rich as the majority of English cathedrals are in sepulchral memorials. This is chiefly owing to the fact that our Cathedral is not the burial-place of any rich or powerful county family, nor was there an important local school of statuaries and masons who could supply monuments and tablets for the wealthier citizens.

Worcester, Bristol, Exeter, and Gloucester, to mention only four of our cathedral cities, were fortunate enough during the eighteenth century to possess a school of local sculptors whose work was nearly equal to that of their brother masons in London.

Here, in Rochester Cathedral, we find that, save for the ledgers on the floor, all monuments of any importance are the work of London sculptors.

It is true that the neighbouring town of Chatham was the burial-place of two of the most distinguished of the seventeenth-century English sculptors, the brothers John and Mathias Christmas, sons of Gerard Christmas (died 1639), statuary and pageant master to the Lord Mayors of London. These two brothers were craftsmen of outstanding merit. Perhaps the most magnificent monument they were responsible for is that of Archbishop Abbot at Guildford, one of the noblest seventeenth-century monumental effigies in England, but tombs by these two brothers can be found in nearly every English county.

It is somewhat surprising that as John and Mathias Christmas lived and worked at Chatham, there is no monument in the Cathedral which can be ascribed to them although they sign the memorial to Thomas Rocke, 1635, in the adjacent church of St. Nicholas.

The Christmases, while at Chatham, were mostly employed in the Royal Dockyard, carving the elaborate woodwork of His Majesty's warships, those superb, fantastic, and almost baroque carvings which decorated the poops and prows of Jacobean and Carolean men-of-war and are so familiar to us from the naval pictures of the period.

Mathias died in 1654 'aged about 49 years', and Thorpe states that he was buried in the nave of Chatham Church with his son-in-law, Thomas Fletcher, who was also 'a master carver in His Majesty's Yard at Chatham'.

Of the monuments now remaining in Rochester Cathedral, the most important, from an artistic point of view, is that in the Lady Chapel of Sir Richard Head, Bart. (Fig. 1), for it is the work of one of the most famous of English sculptors, Grinling Gibbons. The monument itself is not signed, but Collins, writing in 1741, and quoting the Baronet's sons, says: 'Sir Richard Head died Sept. 18, 1689, as appears by a fair monument, with an elegant bust, carv'd by Gibbons, erected to

his memory, in the fourth isle of Rochester cathedral, where he lies interr'd<sup>1</sup>. Unfortunately, the monument suffered badly early in 1993, when the portrait relief, of white marble, fell and broke into several pieces. It is hoped that when repaired, the damage will be hardly noticed. (Fig. 2).

Grinling Gibbons (1648-1720) is too well known for me to write of here, but a brief word on Sir Richard may not be out of place. Born in 1609, he was created a Baronet in 1676, having been the Member for Rochester in several Parliaments. When the terrified James II fled from London at the approach of William III, he was sheltered by Sir Richard, or, as Collins rather more tactfully puts it, 'King James II was entertained at Sir Richard's house when he judged it necessary to retreat from his capital'.

Sir Richard's son, Francis, died in his father's life-time and in his will 'bequeathed a very good and pleasantly situated house Bishops court to the Bishops of the See of Rochester for ever'. Sir Richard was three times married, and at his death, at the age of 80, in 1689, was succeeded by his grandson.

The next two monuments to be noticed in the Nave are those of Lady Henniker and John, First Lord Henniker, both conspicuous from their size, though neither really are first-class examples of the works of their respective sculptors — Banks and the younger Bacon.

The monument of Lady Henniker is a curious mixture, for the two large figures of Time and Eternity are the works of Coade, and made at her terra-cotta manufactory at Lambeth, while the rest of the monument is the work of Thomas Banks. This monument had puzzled me for some years. That the two figures were Coade terra-cotta was obvious, but who was responsible for the rest of the monument? That was not so easy to decide. However, looking through the *Gentleman's Magazine* for 1794, I found a letter to the Editor from an anonymous correspondent, giving a description of the monument. The letter begins: 'May 12th. Sir, A monument by Mr. Banks has been lately erected to the memory of the late Lady Henniker in the South aisle of Rochester Cathedral', and the writer goes on to give a description of the monument, with its 'lofty Gothic arch in a chaste style, the pillars and groining embellished with roses and foliages', and ends by pointing out a curious error in the inscription which he maintains should read: 'Of Newton Hall in Stratford' and not 'Of Newton Hall and Stratford'.

Thomas Banks, who was possibly responsible for all the monument save the carving of the two figures, was born in 1735, studied with the sculptor Scheemakers, and after exhibiting both at the Academy of Arts and the Royal Academy, went to Rome, where he remained for seven years, returning to England in 1779. He next visited Russia, where he carried out various works for the Empress Catherine. He stayed only a short time in St. Petersburg, and returned to England in 1781.

In 1785 he was elected an R.A., and as his Diploma work presented his finely conceived and imaginative figure 'The Falling Titan' to the Academy. The rest of his life was chiefly spent in producing busts and monuments. Of the latter perhaps the most important are those of Dr. Isaac Watts, William Woollett the engraver,

<sup>1</sup> Collins, *English Baronetage*, vol, iii, p. 599.

and Sir Eyre Coote in Westminster Abbey, and Captains Hutt, Westcott, and Burgess in St. Paul's. Banks died in 1805 and was buried in Paddington Churchyard.

Next as to figures of Time and Eternity on Lady Henniker's monument (Fig. 3). In the middle of the eighteenth century a Miss Eleanor Coade of Lyme Regis revived the art of making terra-cotta, or more properly artificial stone, and founded a manufactory at Lambeth in 1769. The Coade Manufactory was in Belvedere Road, and the site was cleared for the Festival of Britain, of 1951. Known as 'Coade's Manufactory of Artificial Stone', it at once found popular favour, and from the workshops issued an almost unending stream of monuments, vases, urns, fonts, statues, screens, and reliefs, for the Coade terra-cotta was not expensive, it was more durable than stone, and the owner was enterprising enough to employ only the best designers, and Flaxman, Rossi, and John Bacon the elder were all employed on models for the works.

To give even a brief list of the various works carried out by Coade, or Coade and Sealey, as the firm shortly became, is impossible here. Their work ranged from the statue of Lord Hill at Shrewsbury to the font at Chelmsford Cathedral, from the screen at St. George's Chapel, Windsor, to the reliefs on the County Hall of Lewes. That Coade's terra-cotta has stood the test of time cannot be denied, and it is interesting to notice that, while the stonework of the Nelson Monument at Yarmouth has been corroded and affected by the sea air, the terra-cotta statue of the Admiral himself is almost as fresh and sharp in detail as it was when it was first shipped from Coade's Wharf at Lambeth, nearly 150 years ago.

Banks, too, was employed for a short time making models for Coade, but Lady Henniker's monument is the only example I can at the moment recall of Banks's designs in terra-cotta being used for a monument. We must regret that Lord Henniker did not employ Banks to carve in marble the two figures for his wife's tomb. Indeed, it is curious that, so large and important a monument having been ordered from a distinguished sculptor, the two main figures were done, so to speak, 'on the cheap'. The only explanation I can put forward is that Lord Aldborough, who had married Lady Henniker's only daughter, was a patron of Coade, and had employed him on the exterior decoration of his house in Dublin, and it may be that it was he who persuaded his father-in-law to allow Banks to design, but not to carve, the two figures. The attribution to Thomas Banks was taken from a note in the *Gentleman's Magazine*, 1794. Pt. 1, page 410. Rupert Gunnis received a letter in which the writer stated that this reference was to Henry Bankes, son-in-law of The Revd. James Upton, Baptist minister of the Blackfriars Road, London.

West of Lady Henniker's monument is that of her husband John, first Lord Henniker (Lady Henniker died before her husband was raised to the peerage). Large, massive, and important though the monument may appear, it is a dull and uninspired work by an artist who was, at his best, a great sculptor. The workmanship is excellent, the details well carved, but the effect left on one is that of a stock piece in a showroom (Fig. 4).

The author of this work, John Bacon, junior, was born in 1777, the second son of John Bacon, R.A., the sculptor. He entered the Academy's school when he was only twelve and exhibited his first work when he was but fifteen. His father died in

1799 and John succeeded him in his business and in his studio, completing his father's unfinished works and attracting at the same time to himself, ample patronage. He turned out an almost unceasing flood of monuments, both large and small, and his work is to be found scattered over churches in every county in England. There are massive monuments by him both in St. Paul's and Westminster Abbey, but the work which is most often seen by Londoners is his equestrian statue of William III in St. James's Square.

Of Lord Henniker himself, there is very little that can be said; son of a wealthy London merchant who was also a freeman of the City of Rochester, John Henniker was born in 1724 and was High Sheriff of Essex in 1757. He later sat as Tory Member for Sudbury and afterwards for Dover, and was in 1800 raised to the Irish Peerage by the title of Lord Henniker of Stratford-upon-Slaney, County Wicklow. Beyond the fact that he was a wealthy man and a large landowner in England, there seems very little reason why he should have received a barony, though the year 1800 was notorious for its profuse creations in the Irish Peerage, no less than forty-six Irish peers being created in nine months.

Lord Henniker owned no land in Ireland at all, and on his elevation purchased one acre in the village of Stratford-upon-Slaney from his son-in-law, Lord Aldborough, to furnish a local habitation and name for his Irish Peerage.

Opposite the monument of Lord Henniker, and in the North Aisle, is the attractive memorial of Francis Barrell (died 1724), which is the work of Robert Taylor, the elder. Father of a more distinguished son, Taylor was a London statuary who made a large fortune from his business, but wasted it by living beyond his means at a country residence in Essex, where he died about 1734, leaving his son penniless. This son, afterwards Sir Robert Taylor, started life in the same business as his father, but in 1753 he abandoned sculpture to take up architecture. In his new profession he was not only very successful, but much sought after, and soon became the fashionable architect of the day, and built, among other houses, Gopsall in Warwickshire for Lord Howe, Gorhambury in Hertfordshire for Lord Grimston, and Clumber for the Duke of Newcastle. He was appointed Architect to the Bank of England and made considerable additions to that building. He died in 1788 leaving a fortune to his son for life and then to the University of Oxford.

Robert Taylor the elder's monumental works are not frequent; indeed, I have found only about a dozen monuments signed by him. Two of these are in Kent; Mrs. Jane Brewer (died 1716) at West Farleigh and Abraham Hill (died 1721) at Sutton-at-Hone. Both these monuments are similar to the one in Rochester Cathedral. Far and away the most important work of the elder Taylor is his superb monument in Peterborough Cathedral to Thomas Deacon (died 1721), with its noble and superbly carved life-sized reclining figure.

There is only space to mention one more monument, that in the Lady Chapel (now in the south-west transept), of Sir William Franklin, who died in 1832. The bust of Sir William is the work of that excellent but forgotten artist, Samuel Joseph. For some reason or other Joseph has never received the recognition his work merits, for his busts are well finished and careful and accurate likenesses. Joseph was the son of the Treasurer of St. John's, Cambridge, and started life as a pupil of the sculptor Peter Rouw.

In 1815 he won the gold medal of the Royal Academy for his group 'Eve Supplicating Forgiveness'. He started practice in London, but in 1823 he removed to Edinburgh, where he met with great encouragement as was elected a member of the Royal Scottish Academy. He returned to London in 1828, and there in 1850 he died. His two chief works are the fine full-length figure of Wilberforce in Westminster Abbey and the statue of Sir David Wilkie in the National Gallery. His works in Kent include two tablets at Otterden and a very lovely relief to Agnes Wilberforce at East Farleigh. This shows a mourning husband holding a child in his arms while another kneels at his feet. To my mind this relief is quite the most touching and charming nineteenth-century memorial in Kent.

There remains one last monument which I must mention in the hope that some reader can throw some light on the history of the sculptor. Once in the Lady Chapel is a Neo-Hellenic wall tablet with a medallion relief to James Forbes (1779-1837), Inspector-General of Hospitals. Brisley, the sculptor, signs on the side of the monument. This is now on the east wall of the south-west transept. But who was Mr. Brisley? Beyond the fact that he also signs the formerly neighbouring monument to William Burke (died 1836), now on the wall of the north nave aisle, I know nothing of him. That he was a competent artist is clear from the medallion of Forbes: yet I have never found any other works by him or any printed reference to his life. Was he a local artist? Or a gifted amateur? I should be more than grateful if any reader could give me any information, however slight, about Mr. Brisley. Later Gunnis found out that Thomas William Brisley was the son of Thomas Brisley a mason, who became a Freeman of Rochester by purchase in 1795. Besides the two monuments in the Cathedral, the younger Brisley made also a chimney-piece for the Earl of Darnley at Cobham Hall, in 1834.

The sculptors of England are a strangely neglected race. Volumes have been written on our painters, but the books on English sculptors would fill one small shelf, and yet they were both numerous and their work important. Such knowledge as we do have of their lives and works is very largely owing to the labours of Mrs. Katharine Esdaile, who has devoted many years to rescuing from unmerited oblivion English sculptors and masons. Much yet remains to be done, for nearly every church in England probably contains monuments which are the work of English craftsmen.

It must be remembered there is no published work one can consult, and it is only from stray references in periodicals, books, documents, and, most important of all, by visiting churches and looking carefully at the monuments in the hope of discovering the statuary's signature, that one can slowly build up information concerning the sculptor and his life.

Rupert Gunnis, of Hungershall Lodge, Tunbridge Wells, for many years Chairman of both the Rochester and Canterbury Diocesan Advisory Committees for the Care of Churches, eventually took the initiative. He journeyed all over the country with a photographer and visited almost every church and museum. A former pupil at Eton, his College friends opened their family archives to him. In 1953, he was able to publish his magisterial *Dictionary of British Sculptors 1660-1851*. A result of this was that he received letters, not only from the United Kingdom, but from Australia, India, the United States of America, and other places, as well. So much new information came in that, early in 1965, he asked me if I would help him to

prepare a second edition of his *Dictionary*. Sadly, he suddenly died only two months later, while staying with the Duke of Wellington. Since that time, I have been carrying on adding to his work. However, as the general interest in sculpture is still so slight and the recession of recent years has meant that no publisher would consider a second edition, I decided in August 1993 to pass the whole archive to the Henry Moore Centre for the Study of Sculpture, at Leeds, where, at least, it will be available to all students of British sculpture. J.P.



Fig. 1. Grinling Gibbons. Monument to Sir Richard Head, Bart. (c. 1689).

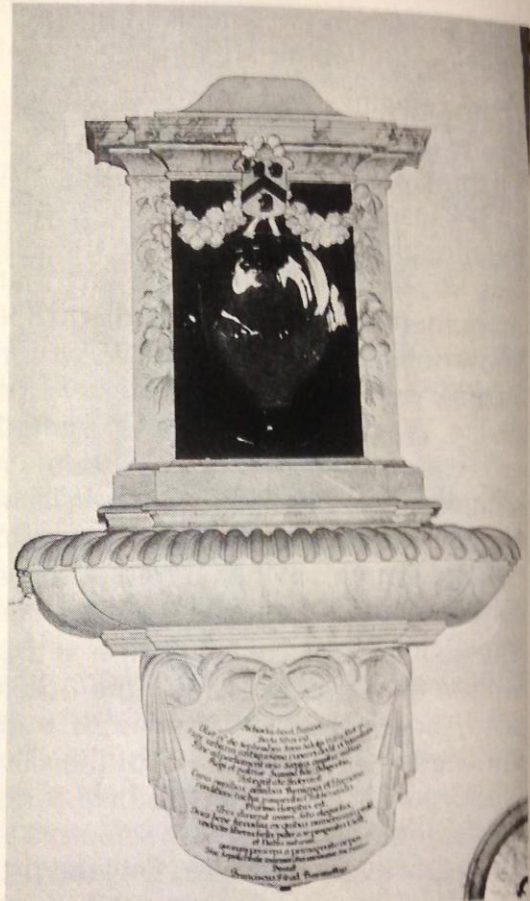


Fig. 2. Grinling Gibbons. Sir Richard Head's monument in May 1993, after the fall of the portrait relief.

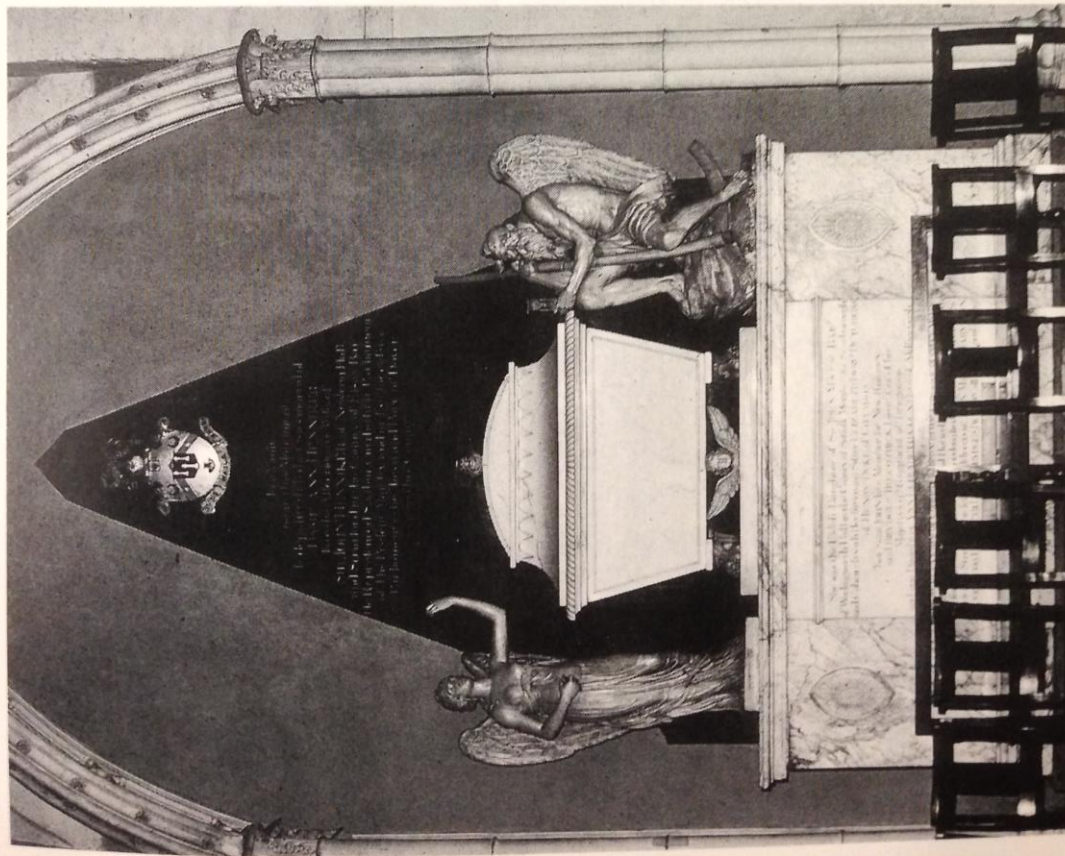


Fig. 3. Thomas Banks, R.A. (?). Monument to Ann, Lady Henniker (c. 1792).



The Remains of  
 The Right-Honourable JOHN BACON, of an ancient Family in this County,  
 are placed here by his Decease in the same Vault with those of his beloved Wife Dame Anne Bacon.  
 The first Lord of the Honour of Ratisbon, by the original Patent  
 on the Decese of Sir John Manners, Bart. in the 16th Century, 1761,  
 and was created by the King on Succession, Baron BACON.

Fig. 4. John Bacon, the younger. Monument to John, Lord Henniker (c. 1803).

# A ROCHESTER MANUSCRIPT USED AS NORMAN PROPAGANDA

TO JUSTIFY THE NORMAN CONQUEST OF ENGLAND

BRITISH LIBRARY ROYAL MANUSCRIPT 6c. VI

Christine Grainge

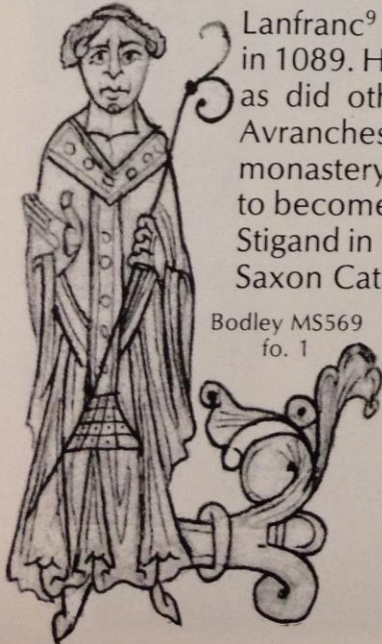
Occasionally medieval manuscripts are looked at with fresh eyes and historians' perceptions of happenings in certain places at certain points of time change.

## **Textus Roffensis**<sup>1</sup>

The manuscript is listed in the earliest extant post-Conquest book catalogue from any English monastic house in *Textus Roffensis*<sup>2</sup>. The catalogue lists the 93 manuscript books that were in Rochester Cathedral library in 1123<sup>3</sup>. 49 of these Rochester manuscripts are in the British Library today.

The manuscript comprises books 17-35 of Gregory's *Moralia in Job*<sup>4</sup>. It was thought to have been written in the first half of the twelfth century<sup>5</sup> but has recently been redated on the evidence of its palaeography and codicology to before the end of the eleventh century<sup>6</sup>. This study of the iconographic evidence seems to confirm the earlier dating, suggesting the 1080's, for together with the highlighted text, the decorated initials appear to act as justification by the Norman Church, for the Norman Invasion of England in 1066 and events which occurred before 1087. This is a time for which we have scant authentic documentary evidence from any part of England. The richly decorated manuscript is one of a group of early post-Conquest manuscripts written in Rochester. It is quite unlike the undecorated manuscripts of the *Moralia* written in twelfth century England. It has similarities with *Moralia* written in Normandy before the end of the eleventh century such as MS BM Rouen 498<sup>7</sup> and MS *Chapitre de Bayeux* 58. All three manuscripts end with copies of grammatical notes written by Archbishop Lanfranc<sup>8</sup>.

## **Lanfranc**



Bodley MS569  
fo. 1

Lanfranc<sup>9</sup> was Archbishop of Canterbury from 1070 until his death in 1089. He was born in north Italy c. 1010. He came to Normandy as did other north Italians establishing himself as a teacher in Avranches c. 1039. He became a monk at the newly founded monastery of Bec in 1042, becoming Prior in 1045. He moved on to become Abbot of St. Étienne, Caen in 1063 and on the death of Stigand in 1070 he became Archbishop of Canterbury. The Anglo-Saxon Cathedral in Canterbury had been burnt down in 1067.

G. Garnett<sup>10</sup> has shown that the major elements of the Norman argument for the legitimacy of William's claim to the throne were already in place very soon after the Conquest. This manuscript written at the time of the movements called the 'Peace of God' and the 'Truce of God'<sup>11</sup> seems to present the case justifying the invasion from the Christian standpoint, through its decorated initials and through the way it alerts the reader to passages from the *Moralia* which are



particularly appropriate to the Norman argument. Of course the text could not refer directly to the invasion but the subtext in the decorated initials and rubrication could do so.

Could it have been Lanfranc who conceived the idea of using this latter part of the *Moralia*, which had such generally apt beginnings to its books, as a *pièce justificative*? This would have been quite in accord with the author of the *Moralia*, Pope Gregory I who had stressed that the role of the Church was to teach, advocating a threefold method of interpretation of the Scriptures, historical allegorical and moral. He had said 'painting is used in churches so that those who do not know letters may at least by looking on the walls read what they cannot read in books'<sup>12</sup>. At a time of Gregorian Reform, the person who commissioned this manuscript seems to have been following the advice of Gregory I, to use painting as a visual aid, not only in fresco or tapestry, but also in a manuscript book. It is likely that this manuscript was on view on special occasions, for it is the folios with the decorated initials that are the well-thumbed ones. Interpretation of the decorated initials may have been given by priest to people as Norman propaganda in the unstable political aftermath of the Conquest. Very few people indeed would have been able to read the Latin text; Gundulph<sup>13</sup>, Bishop of Rochester from 1076-1103, was, in the opinion of his contemporaries, a great builder and *litterarum non nescius*, (not ignorant of letters), but certainly no scholar. Lanfranc, Archbishop of Canterbury, may have been the scholar and teacher able to locate the manuscripts in Normandy to use as exemplars, from his teaching in Avranches<sup>14</sup>, Bec<sup>15</sup> and Caen; to organise the copying of manuscripts, albeit with the help of some peripatetic scribes, setting the distinctive style of the Rochester scriptorium which makes it possible to recognize a manuscript written at Rochester, at this time, wherever its travels have taken it over the centuries.

### **The Eagle** (reproduced on the back cover)

Let us search then for contemporary meaning in the decorated initials. Central to our understanding of this manuscript is this stylised representation of the nimbed eagle of St. John with turned head. Chapter 31 of the *Moralia* equates the eagle with 'earthly power'. As the eagle is perched securely on a bible perhaps this suggests earthly power brought about by the Church. Or is it indeed an eagle? Eagles in earlier manuscripts are usually naturalistically drawn and coloured. This parrot-like bird has an intricate, multi-coloured, patterned, harp-shaped wing in which a central stripe of red feathers predominates. It is like some of the birds shown in the borders of the Bayeux Tapestry<sup>16</sup> or described by the Dean of St. Quentin<sup>17</sup> in the dream of Rollo. Birds generally in book 19 of the *Moralia* are seen as sometimes forces of good and sometimes forces of evil. The rubricated text, referring to the misfortunes of Job, of course, at the beginning of book 28 reads:

POST DĀNA RERŪ<sup>18</sup> After loss of possessions/exile

POST FUNERA PIGNORUM After breaking of oaths/death of children

POST VULNERA CORPORIS After wounds of the body

Only one manuscript of the *Moralia* rubricates this passage similarly, MS *Chapitre de Bayeux* 58<sup>19</sup>. Perhaps it was intended that the reader should focus his mind on

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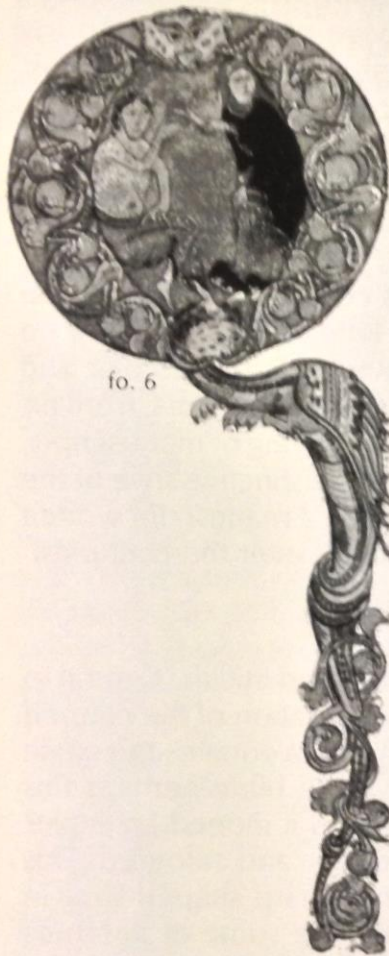
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the breaking of the oath of allegiance to Duke William sworn by Harold on Holy Relics, as the Norman justification for the Conquest of England; the text of the *Moralia* at this point, although referring to the misfortunes of Job, was so applicable to 1066. Was the *Moralia* being used as propaganda? K. Waller<sup>20</sup> posed the question as to why, when so few patristic texts were copied in late Anglo-Saxon England, were so many written afterwards? Were people, being encouraged to accept the Conquest as the will of God, almost as divine right of providence, in the way that Job had learnt with patience to accept his afflictions as the will of God?



fo. 6

### Job

Gregory's text at this point concerns the drawing out of meaning from history, of 'mystical interpretation'. The decorated initial at the beginning of book 17 shows the Old Testament prophet Job in the ashpit, reflecting the story in Ch. 2 v. 7 of the Old Testament book of Job, although the author of the *Moralia* intended book 17 to be comment on the book of Job from Ch. 24 v. 20 onwards. Job is shirtless, covered with boils, encircled by serpents — in a snakepit, clearly in a state of penitence. Job in Christian iconography represented the suffering of Christ and his Holy Church. The initial seems to be suggesting that the Anglo-Saxon Church had been in a state of sin, perhaps because of Harold's broken oath; because Stigand, Archbishop of Canterbury until his death in 1070 had been a pluralist, retaining the episcopacy of Winchester after his elevation to Canterbury; because Stigand had committed the gravest sin by wresting the See of Canterbury from Robert of Jumièges during Robert's lifetime<sup>21</sup>, making both Stigand's appointment as Archbishop and his consecration of Harold Godwineson irregular. The Church penitent is being offered the eucharistic bread, the body of Christ, the essence of the doctrine of transubstantiation on which

Archbishop Lanfranc had taken a firm stand in a famous dispute with Berengar in 1059. Lanfranc had striven from this time to defend both the doctrine of transubstantiation and the peace and unity of the Church.

Some Rochester people may also have related this initial to their local lord Odo, Bishop of Bayeux and Earl of Kent, imprisoned for rebelling against his half-brother King William; or to the Norman oral and written tradition that came together in William of Jumièges' writings of the legendary Ragnarr lothbrók killed in the snakepit of King Ælla of Northumbria<sup>22</sup>, for the battle of Hastings may have been seen by people of Scandinavian origin as blood revenge.

## Lamb of God



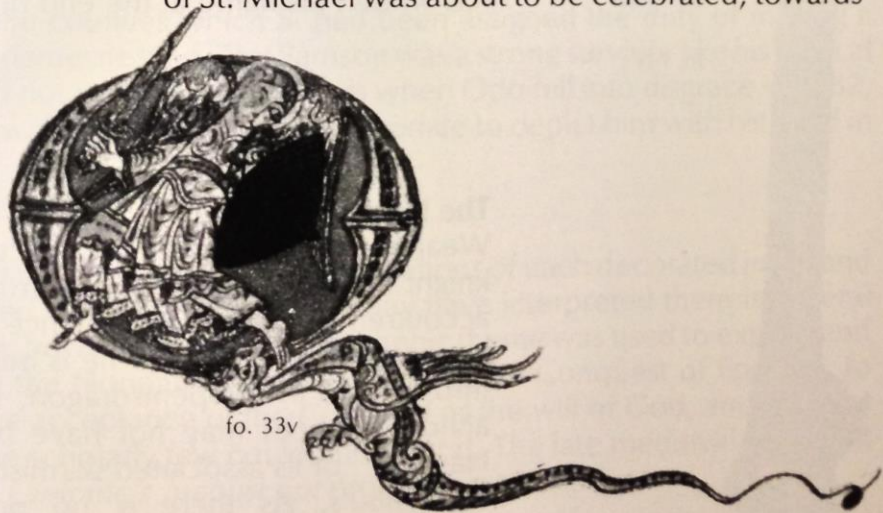
fo. 15

This is an early depiction of the *Agnus Dei* with a sword/cross. From the fifth century the Lamb had usually been depicted solely with a halo. The *Agnus Dei* seems to refer to the taking away of the sins of the Anglo-Saxon Church, through the death of Harold at Hastings and the enthronement of a legally consecrated Archbishop of Canterbury; Lanfranc himself.

The scene is set. Now for the Norman fleet's crossing from Normandy in open Viking type boats in late September. What a miracle that it happened at all!<sup>23</sup>

## The Archangel St. Michael

*QUID MIRUM si aeterna Dei sapientia conspici non valet.* (Is it any wonder that no one spotted the wisdom of God)<sup>24</sup>. St. Michael is a well-established figure in Christian iconography but in the context of this manuscript it seems to refer to the invasion, for in 1066 a Norman fleet had set off from West Normandy and had been blown into St. Valéry sur Somme, having lost men if not ships. The fleet remained storm bound by a fortnight of stormy weather and contrary winds. It was when the feast of St. Michael was about to be celebrated, towards



fo. 33v

the end of September that there was a weather change; *Quid Mirum* indeed! Providential<sup>25</sup> you might say! God made the storms to cease, the sun to shine, turned the wind south and the Norman fleet led by Duke William<sup>26</sup> was able to sail out from St. Valéry sur Somme, across to Pevensey and thence to battle at Hastings.

## The Stag



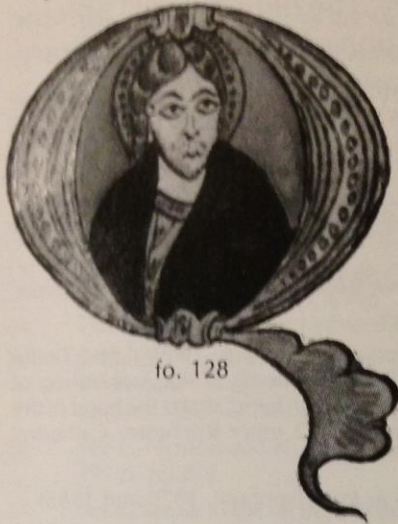
Gregory's text at this point refers to people who distress the Church. A young male deer is depicted, its antlers do not branch so it is not the older hart. When a stag occurs on early medieval coin or artefact there seems to be a Scandinavian element present in the environment<sup>27</sup>. This stag may have referred to Odo, Bishop of Bayeux, Earl of Kent<sup>28</sup>, whose earlier help both in providing ships for the invasion<sup>29</sup> and building motte and bailey wooden castles afterwards, to subdue the English, had been so important to William; or it may have referred to Thomas of Bayeux<sup>30</sup>, Archbishop of York, 1070-1100, and to the subject of the disputed primacy between Canterbury and York, pleaded before Pope Alexander II in 1071 and settled in favour of Canterbury. A reason for thinking the latter is that a later medieval reader drew attention, with a *maniculum* to the passage beneath the stag, a passage of the *Moralia* which refers to 'he who is first', and 'management of government'<sup>31</sup>. It seems that later medieval people recognised this manuscript as Lanfranc's, for a late medieval hand has written his name at the end of the manuscript.



## The Norman Knight

Wearing chain-mail armour and conical helmet the knight is half-standing in his stirrups astride a well accoutred white horse. His lance appears to have been couched from how he is holding it as he has thrust it into the serpent/dragon. This suggests that although lances may not have been couched at Hastings<sup>32</sup> or its associated skirmishes, they were by the 1080's. As there is no precedent in any manuscript for this depiction of a Norman knight, it might be deduced that it was taken from contemporary life; Gregory in book thirty-one of the *Moralia*, allegorised horses ready for battle with 'the righteous ready for trial'.

## Pope Gregory



The text of book 27 concerns establishing a system of Christian doctrine and ethics. The Byzantine style miniature is of a man carrying a holy book. He has a black beaded halo which denotes the death of an apostle or, in the apostolic line, a pope. In the textual context and the context of the other decorated initials it must refer to Gregorian reform and to the death of Pope Gregory VII who instituted the reform. Pope Gregory died in 1085. People may also have been reminded of the author of the *Moralia*, Pope Gregory I.

## Samson



A long-haired Samson with bees in his hair, (straight from Judges Ch. 40) is depicted at the beginning of book 29, astride a lion, with his hand in the lion's mouth, encircled with a serpent. This Samson may refer to the particular 11th century Samson, Norman by birth, protégé of Odo of Bayeux, Canon, Treasurer and, possibly, Dean of the large Cathedral Chapter of Bayeux<sup>33</sup>. It is possible that he was associated with the Domesday survey set underway in 1085, and was the recipient of the letter from Lanfranc to S.<sup>34</sup> in which Lanfranc

confirms that in the counties which S. had been assigned the duty of making a survey he had no demesne land. This Samson was a strong survivor like his biblical namesake; he did not lose his English lands when Odo fell into disgrace in 1082, but at that time it was perhaps thought appropriate to depict him with his hand in the lion's mouth.

## Conclusions

Clearly I cannot claim certainty in my interpretations of each decorated initial and as I have suggested, 11th century people may have interpreted them in several ways. I am certain, however, that an iconographic theme was used to explain and justify the role of the Norman Church in the Norman Conquest of England, to encourage passive acceptance of the Conquest as the will of God, and in terms that more than the scholarly few could understand. The late medieval hand that wrote that it was *Lanfranc's manuscript* probably got it right.

## Acknowledgements

I am grateful to Professor A. C. de la Mare for inviting me to read a paper to the *London Medieval Manuscripts Seminar* on 3rd June 1993, from which this short article is drawn, and to the Editor, Revd. Canon Richard Lea M.A. for helpful

questioning. Photographs of eight decorated initials from the manuscript are published with the kind permission of the British Library. The depiction of Lanfranc from Bodley MS 569 fo. 1 is published with the permission of the Bodleian Library. Christine Grainge is a research student in early medieval history at King's College London.

1. I am grateful to Stephen Dixon, Rochester Archivist at Strood, for allowing slides to be taken of fos. 224-230 of *Textus Roffensis*.
2. R. P. Coates, 'Catalogue of the Library of the Priory of St. Andrew, Rochester', from *Textus Roffensis, Archaeologia Cantiana*, 1887, vol. 2, pp.120-128.
3. N. R. Ker *English Manuscripts in the Century after the Norman Conquest*, (Oxford, 1960) dated *Textus Roffensis* to 'probably not very much after 1123', on the grounds that the death of the Archbishop of Canterbury, Ralph d'Escures, which occurred in 1122, is recorded in the main hand, that is the hand of the scribe known as the *Textus Roffensis* scribe, which occurs in at least 12 other Rochester Cathedral manuscripts.
4. C.C. Series Latina ed. M. Adriaen, *Gregorii Magni Opera Moralia in Job*, (Turnholti, 1979 and 1985).
5. N. R. Ker, 'The English Manuscripts of the Moralia of Gregory the Great', *Kunsthistorische Forschungen Otto Pacht zu Ehren*, ed. A. Rosenauer and G. Weber, Salzburg, 1972, pp.77-89, was the starting point for my research. K. Waller, unpublished Liverpool University Ph.D. thesis, 1987 'Rochester Cathedral Manuscripts' and J. P. Gray unpublished Courtauld Institute Ph.d. thesis, 1992 'The Iconography of the Illuminated Manuscripts of Gregory's *Moralia in Job*' both echoed Ker's dating.
6. M. Gullick, 'The investigation of scribes, scripts and scriptoria c. 1050 — c. 1150', an Annual Public Lecture, King's College London, 16 December 1993.
7. T. Davidson, *Studies in Cistercian Art and Architecture, III* (Cistercian Studies Series, LXXXIX) ed. M. P. Illich, Kalamazoo, 1987, pp.46-68, suggested that there were iconographic links between BL Royal 6C.VI and an earlier Norman *Moralia* in Rouen. I have observed iconographic links with MS BM Rouen 498 which I hope to follow up.
8. Sir Richard Southern first noticed these Lanfrancian notes on the *Moralia* in BL Royal MS 6C.VI and MS BM Rouen 498, (See M. Gibson, 'Lanfranc's notes on Patristic texts', *Journal of Theological Studies*, N.S., vol. XXIII, Pt. 2, Oct. 1971, p. 440). I was the first to notice these Lanfrancian notes in MS *Chapitre de Bayeux* 58 in July 1992.
9. See M. Gibson, *Lanfranc of Bec*, (Oxford, 1978).
10. G. Garnett, 'Coronation and Propaganda: some implications of the Norman claim to the throne of England in 1066' *Transactions of the Royal Historical Society*, 1985.
11. Eds. T. Head and R. Landes, *The Peace of God*, (Cornell University Press, 1992). See p. 5, Map 1, Places associated with the early 'Peace of God', c. A.D.1000. Normandy, and Brittany which had been under the control of the Dukes of Normandy since 966, were not part of the movement.
12. J. P. Migne ed., *Patrologiae Cursus Completus, Series Latina* (P.L.), vol 77, col 1027, Epistola CV, Ad Serenum Massiliensem Episcopum: 'Id circo enim pictura in Ecclesiis abhibetur, ut hi qui litteras nesciunt, saltem in parietibus videndo legant quae legere in Codicibus non valent'.
13. P.L. CLIX, col. 829. 'in opere caementarii plurimum sciens et efficax. See R. A. L. Smith, 'The Place of Gundulph in the Anglo-Norman Church', *English Historical Review*, lviii July, 1943.
14. J. J. G. Alexander, *Norman Illumination at Mont St. Michel, 966-1100*, (Oxford, 1970) and M. Dosdat, *L'Enluminure romane au Mont St. Michel, Xe-XIle Siècles*, (Association des amis de la bibliothèque municipale d'Avranches/Editions Ouest-France, 1991). A great many of the manuscripts listed in *Textus Roffensis* were in the scriptorium at Mont St. Michel. The monastery of Mont St. Michel had been refounded by Duke Richard I of Normandy in 966. T. Webber, *Scribes and Scholars at Salisbury Cathedral*, (Oxford, 1992) p. 44, notes that Abbot Paul from St. Albans had a number of books produced for his community 'from exemplars supplied by Lanfranc'.
15. Véronique Gazeau, Université du Maine, told me that the monastery of Bec was very poor in the 11th century and that little was written there until the mid 12th century.
16. See C. Hicks, 'The Borders of the Bayeux Tapestry', in *England in the Eleventh Century, Proceedings of the 1990 Harlaxton Symposium*, ed. C. Hicks, (Paul Watkins, 1992).
17. *De moribus et actis primorum Normanniae Ducum auctore Dudone Santi Quintini Decano*, ed. Jules Lair, (Caen, 1967), p.146.
18. ed M. Adriaen, 1985, p.1395.

19. MS Trin. Coll. Camb. B.4.9, has an expanded rubrication but with no graphic impact and *DAMNA* not *DĀNA*. This is one of the earliest post-Conquest manuscripts written at Christ Church, Canterbury in the 1090's, dated by Ker to XII<sup>th</sup> and by T. Webber more recently, to the 1090's (T. Webber, 1992).
20. K. Waller, 'Rochester Cathedral Library An English Book Collection based on Norman Models', p.246 in *Les Mutations socio-culturelles au tournant des XIe-XIIe siècles*, ed. R. Foreville, (Paris, 1984), pp.237-50.
21. Z. N. Brooke, *The English Church and the Papacy from the Conquest to the Reign of King John*, (Cambridge, 1931), Ch. V. identified MS Trin Coll Camb. B.16.44. as Lanfranc's personal abbreviated copy of the Pseudo-Isidorean Decretals. These stated that a bishop was the life tenant of his diocese. BL Royal MS 6C.VI is written, in parts, in a very similar hand to that of B.16.44.
22. E. M. C. van Houts mentioned this in conversation, March 1993.
23. Christine and Gerald Grainge, 'The Pevensey Expedition: brilliantly executed plan or near disaster', *The Mariner's Mirror*, Vol. 79, No. 3 (August 1993).
24. Translation by Father Leonard Boyle O.P. *Biblioteca Apostolica Vaticana*.
25. S. Lindgrén and J. Neumann, 'Great Historical Events that were Significantly Affected by the Weather: 'Protestant Wind' — 'Popish Wind'. The Revolution of 1688 in England', *American Meteorological Society*, Vol. 66, No. 6, June 1985. See Appendix. William I, The Conqueror, and William III, p.643.
26. See C. Morton and H. Muntz, eds., *The Carmen de Hastingae Proelio of Guy Bishop of Amiens* (Oxford, 1972), pp.8-9.
27. For example in the facing bust/stag type coins struck at Hedeby, mid-ninth century; see M. M. Archibald, 'Against the tide: coin movement from Scandinavia to the British Isles in the Viking Age', *Norsk Numismatisk Forening*, (Oslo 1991).
28. See D. R. Bates, 'The Character and Career of Odo, Bishop of Bayeux 1049/50-1097', *Speculum* 1975.
29. See E. M. C. van Houts, 'The Ship List of William the Conqueror', *Anglo-Norman Studies X*, (Woodbridge, 1987).
30. Normandy was settled by Vikings c. 911. E. Searle, *Predatory Kinship and the Creation of Norman Power 840-1066*, (Univ. of California Press, 1988), has shown that Bayeux in West Normandy remained until the 11th century more distinctively Scandinavian than East Normandy.
31. *Moralia*, ed. M. Adriaen, 1979, p.1006: '*Qua in re quid aliud docemur, nisi non quod talis debet esse dispensatio regiminis ut is qui praeest . . .*'
32. A. Oakley, unpublished Ph.D. thesis 1970, 'Dean and Chapter of Rochester', notes that Siward, Bishop of Rochester, who died in 1075 was 'not mentioned as having been at Hastings with King Harold as were many of the Anglo-Saxon bishops and abbots, and that the house put up no opposition to William I when he seized their lands and gave them to his half brother Odo, Bishop of Bayeux, whom he had created Earl of Kent'. She also notes that very little is known about the pre-Conquest house after Bishop Putta's translation to Hereford in 676.
33. See V. H. Galbraith, 'Notes on the career of Samson, Bishop of Worcester, 1096-1112, in *E.H.R.*, 1967. F. Barlow, 'Domesday Book: A letter of Lanfranc', *E.H.R.* 1963, pp.284-9, but see P. Chaplais, 'William of St. Calais and the Domesday Survey', in J. C. Holt, *Domesday Studies*, (Woodbridge, 1987) pp 65-77.
34. H. Clover and M. Gibson, *The letters of Lanfranc Archbishop of Canterbury*, (Oxford, 1979) letter 56, p.170.



## THE CHAPTER HOUSE AND DORMITORY FACADE AT ROCHESTER CATHEDRAL PRIORY

Five years ago I wrote a brief article for the Friends on the east range of the cloisters, just before cleaning, conservation and repair work got underway on these very important ruins<sup>1</sup>. Since then the majority of this work has been carried out (during the summers of 1989<sup>2</sup>, 1990 and 1992), and while it was taking place I was able to study the fabric in detail. This was greatly assisted by the making of measured drawings of all this masonry (by John Atherton Bowen), and by the cleaning work of Nicholas Durnan and his team of conservators<sup>3</sup>. The last major cleaning and repair of the ruins was started in the spring of 1936, and it was at this time that the ground level was once again lowered (and paved in brick) to form a new east cloister walk. At the same time the chapter house doorway, and two other doorways to the south were reopened. There is an interesting photograph in the Friends' *First Annual Report*<sup>4</sup> which shows the area just before work started. A massive pair of ivy trunks is visible towards the southern end of the wall, and ivy growth is visible on many sections. Late Victorian photographs show even more ivy growth, and the outside wall of the chapter room and undercroft are completely covered in what appears to be Virginia Creeper<sup>5</sup>. The lowering of the ground level probably started in February 1936 (Fig. 1), to be followed a few weeks later by the opening of the chapter house doorway and reduction of the ground level in the western area of the chapter house itself<sup>6</sup>.

Work started in 1989 on the cleaning and conservation of both faces of the lower half of the west wall of the chapter house, and at the same time measured (1:20 scale) drawings were made of both faces. This is not the place for a full description of our findings, but a brief summary of the results can be given<sup>7</sup>.

It seems highly likely that the chapter house and adjoining dormitory were first built, as documented, by Bishop Ernulf (1114-1124<sup>8</sup>), and that the three upper windows in the west wall date from his time<sup>9</sup>. They had simple cushion capitals and roll-mouldings surrounding them (inside and out), as well as monolithic shafts (only five out of the twelve original shafts survive), which are made in two and three sections of an unusual oolitic limestone<sup>10</sup>. In between the windows are tall blind arches surrounded by a simple chevron pattern. The main walls are of Ragstone rubble-masonry with Caen stone used only for jambs, quoins, etc. In June 1137, there was a major fire which Gervase tells us not only burnt the cathedral, but also 'the whole town and the domestic buildings of the bishop and the monks'<sup>11</sup>. As a result of this, much refacing of burnt masonry was no doubt required, and evidence of this is apparent in the cathedral nave and west front, as well as in the lower west wall of the chapter house. Here the decoration is much more elaborate, and of a type that is found in Canterbury and other places in Kent in the mid-twelfth century<sup>12</sup>. It seems likely that all the old burnt masonry was removed, and replaced with new facing work. The Ragstone rubble core is so thick that it would have been perfectly possible to do this without demolishing the upper wall. The new face is entirely in Caen stone<sup>13</sup>, except for the plinth (of Ragstone rubble). On the coursed Caen stone ashlar above the central doorway and wide flanking windows, an elaborate lattice diaper pattern has been cut both

externally and internally<sup>14</sup>. The central doorway is flanked by scalloped capitals (with carved heads and crouching dragons above), while the windows on either side have elaborate carved Corinthian capitals, and above all of this are the worn remains of several semi-circular rows of elaborate high Romanesque decoration<sup>15</sup>. Surmounting this on the outside of the chapter house doorway, are the now exceptionally worn remains of a frieze of figures and dragons (Fig. 2). The innermost order is of chevron decoration on great through-stones, and these large blocks seem to have been removed from the flanking windows in the late eighteenth century, when they and the central doorway were blocked up<sup>16</sup>. All the monolithic shafts in this lower work have been removed, except for the shattered remains of one octagonal Tournai marble shaft on the south side of the chapter house doorway<sup>17</sup>.

A second major fire took place on 11th April, 1179, and it must be this fire that has left clear traces of burning on the masonry<sup>18</sup>. No doubt the combustion of the timber cloister and chapter house roofs caused most damage in this area.

The only later medieval work visible in the west wall of the chapter house is part of a base in the south-west corner, dating from the fourteenth century. This was for the bridge that was built across the west side below the upper windows. It acted as a night passage from the dormitory to the choir. At probably the same time, the back faces of the plinth and bases for the main doorway into the chapter house were cut back and huge iron hinge-pins were inserted for a new pair of doors. The chapter house was probably also reroofed at this time as worn corbels for wall-posts can still be seen in the side walls.

The cathedral priory was dissolved in April 1540, and during the later part of that year, and in the spring of 1541, the east range was converted into the King's lodgings for a new royal palace<sup>19</sup>. It was probably at this time that the upper windows in the chapter house had their sills cut away in the centre (presumably to make them into doorways). At the same time, large Ragstone corbels were inserted into the external wall just below the windows, where the top of the old cloister roof had been. They are held in place by small areas of Tudor brickwork, and were almost certainly put there to support a new upper passageway for the King's lodgings above the old cloister east walk.

During the summer of 1990, the decorated doorway into the monks' dormitory was carefully cleaned and conserved. This fine doorway immediately adjoins the chapter house masonry just described (and is coursed with it) so that it too was therefore refaced in the mid-twelfth century. It too has worn flanking Tournai marble shafts (Fig. 3), and above the horizontal lintel of the doorway is the well-known (but now terribly worn) tympanum scene of Abraham about to sacrifice Isaac<sup>20</sup>. The central part of this scene was bulging out and the conservators found that in the wall behind it was a vertical wrought iron bar that was rusting and causing the damage. This bar, which was set in lead at either end, clearly dates from the mid-twelfth century, and as such is a uniquely early piece of structural metalwork<sup>21</sup>. It was made in two main vertical pieces that are scarfed together and have smaller horizontal ties through them into the masonry (Fig. 4). The top piece was put into the earlier core above the top of the arch and attached to it was a second much longer piece which ran down to the central lintel-stone below. In

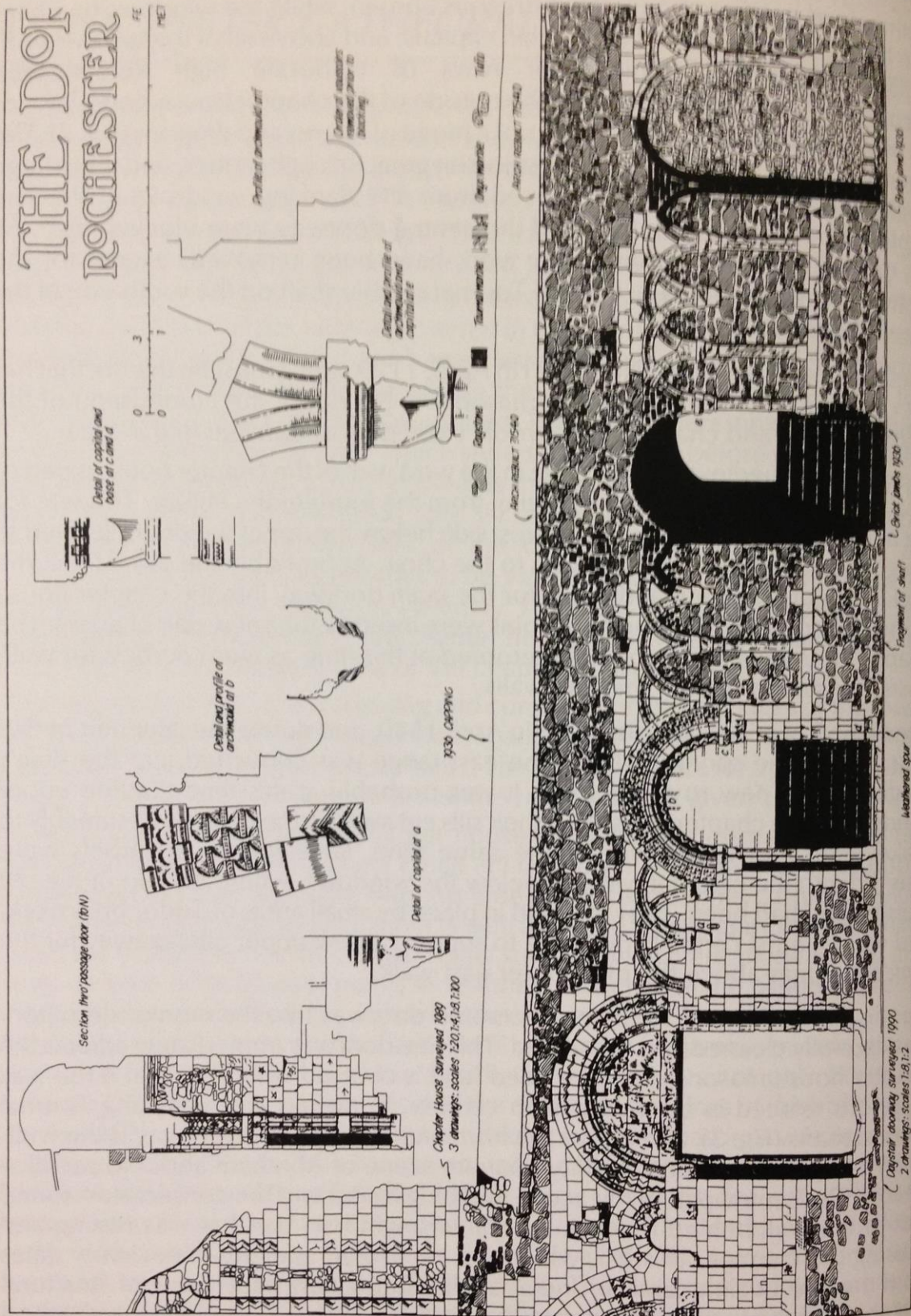


Fig. 1 The east cloister walk newly remade in March 1936. Note that the late eighteenth century blocking (held up by wooden temporary supports) still fills the chapter house doorway. [Photo No. 7206 in the chapter library.]

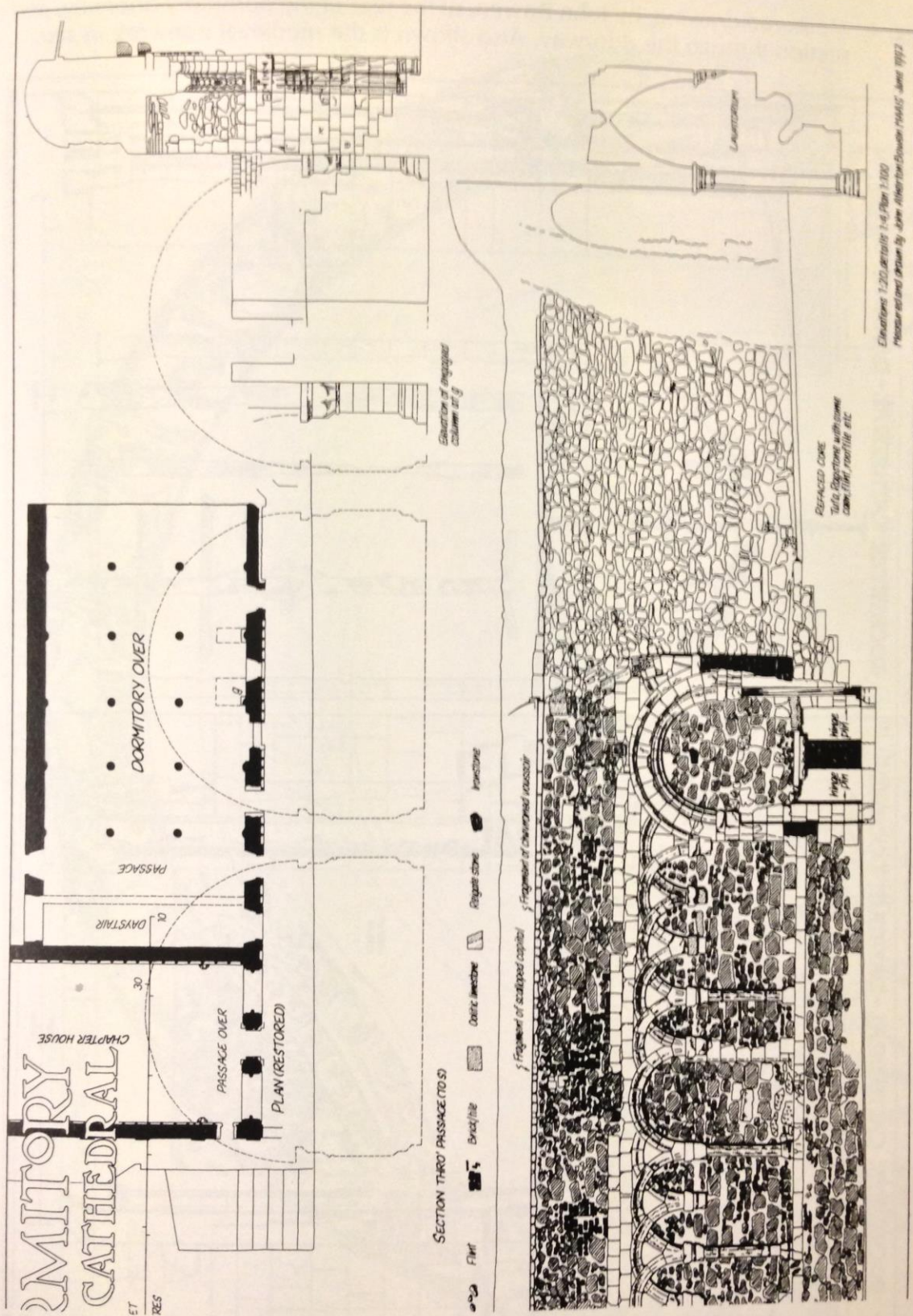


Fig. 5 Measured drawing, by John Bowen, of the northern part of the west wall of the dormitory undercroft.

Fig. 4 Measured drawing, by John Bowen, of the rear of the dormitory doorway, and a section through the doorway. Also shown is the medieval ironwork *in situ*.

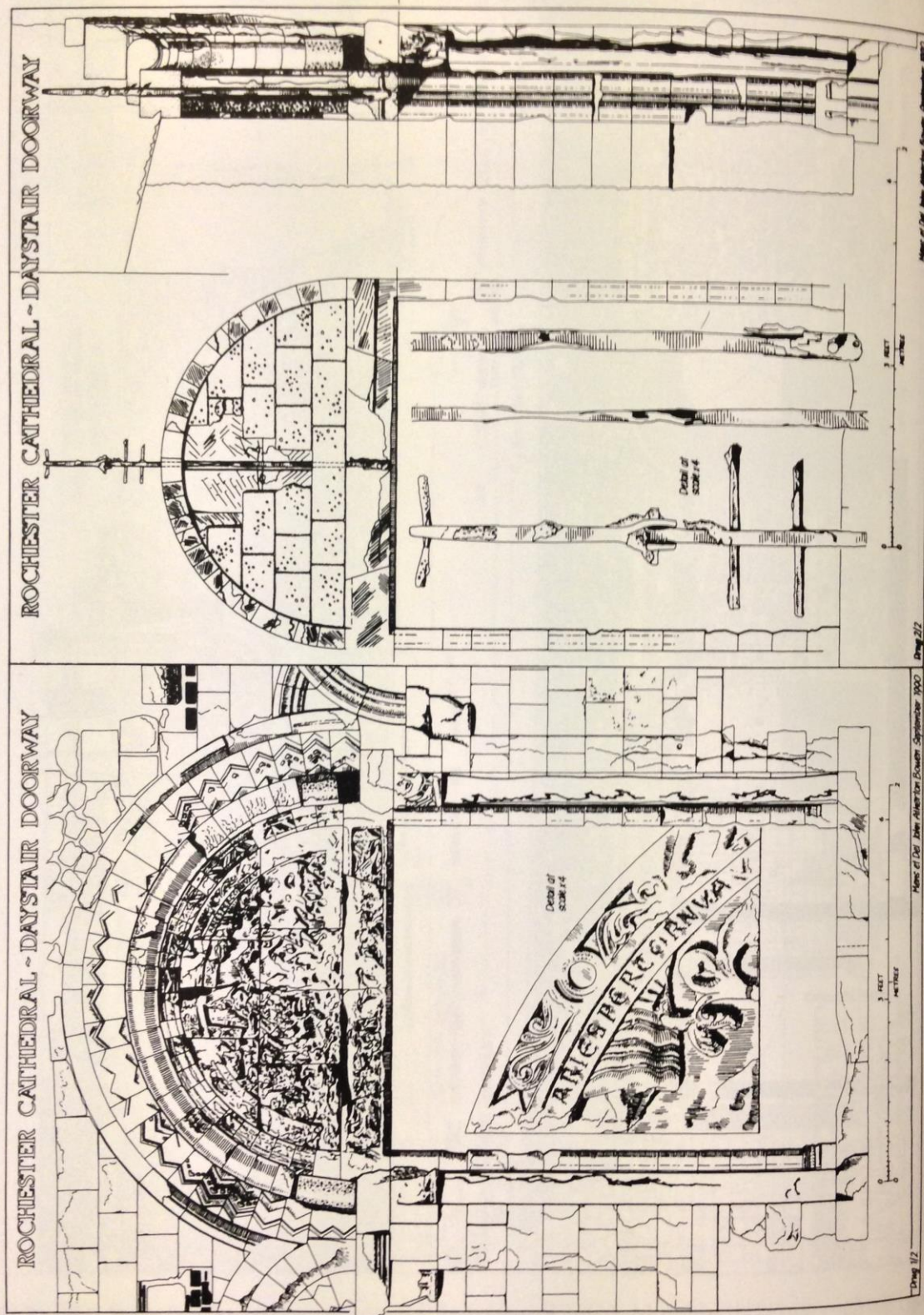


Fig. 3 Measured drawing, by John Bowen, of the dormitory doorway.

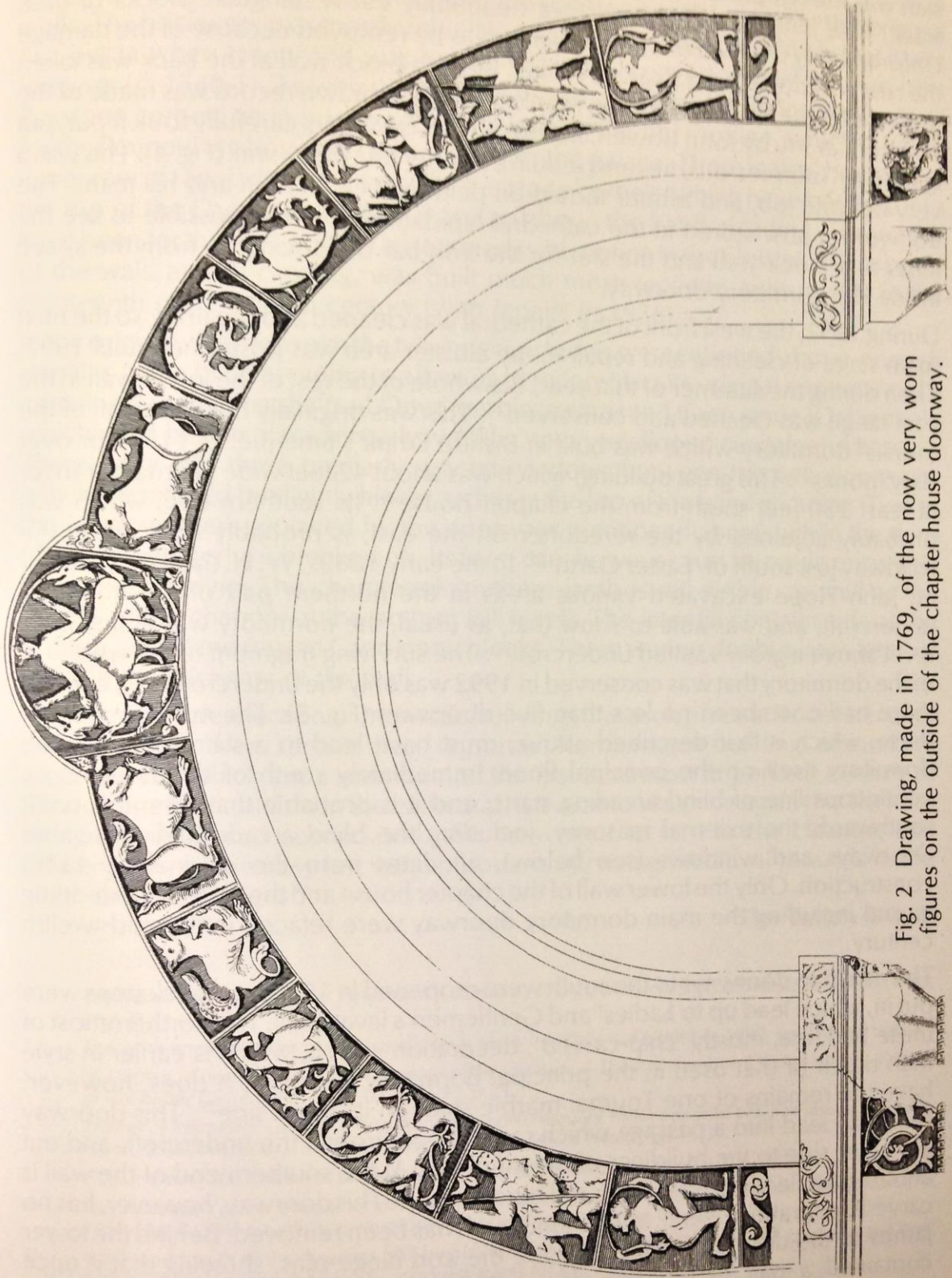


Fig. 2 Drawing, made in 1769, of the now very worn figures on the outside of the chapter house doorway.

between were two 'skins' of masonry on either side of the metal bar. The outer skin was the tympanum proper on which was carved the reliefs of the sacrifice of Isaac. The inner skin was made of beautifully cut rectangular blocks of tufa. Unfortunately the twelfth century bar had to be removed because of the damage the rust was doing, and to achieve this, the tufa block wall at the back was taken down (after the stones had been numbered up). A drawn record was made of the ironwork *in situ* by John Bowen, before the conservators carefully took it out, put in modern (non-ferrous) ties and rebuilt the inner tufa block wall (Fig. 4). This was a very delicate job, and tribute should be paid to Nick Durnan and his team. The ironwork is now stored in the cathedral lapidarium, but it is possible to see the inner tufa block-wall and the slot for the iron bar by looking up from the space inside the dormitory doorway.

During 1991, the west front of the cathedral was cleaned and repaired, so the next main stage of cleaning and repair in the cloister area was postponed until 1992. Then during the summer of that year, the whole of the rest of the lower wall in the east range was cleaned and conserved<sup>22</sup>. This was originally the west wall of the monks' dormitory which was built in Bishop Ernulf's time (i.e. c. 1120) for over sixty monks<sup>23</sup>. This great building, which was about 42 feet wide internally, ran for at least 130 feet south from the chapter house<sup>24</sup>. Its southern end, which was probably adjoined by the reredorter on the east, is probably now under the roadway just south of 'Easter Garth'<sup>25</sup>. In the early 1880s, W. H. (later Sir William) St. John Hope excavated various areas in the northern part of the dormitory undercroft, and was able to show that, as usual, the dormitory was at first floor level above a groin-vaulted undercroft<sup>26</sup>. The surviving fragment of the west wall of the dormitory that was conserved in 1992 was only the undercroft wall, and in it there had once been no less than five doorways (Fig. 5). The northernmost of these, which is that described above, must have lead to a staircase up to the dormitory itself on the principal floor. Immediately south of this doorway, a continuous line of blind arcading starts, and it is probable that from this point southwards the external masonry, including the blind arcade and associated doorways and windows (see below), all dates from the original (c. 1120) construction. Only the lower wall of the chapter house and the masonry extending to and including the main dormitory doorway were refaced in the mid-twelfth century.

The next two doorways to the south were reopened in 1936, and brick steps were put in, which lead up to Ladies' and Gentlemen's lavatories. The northernmost of these had fine, mostly 'chip-carved', decoration over it, which is earlier in style than much of that used in the principal dormitory doorway. It does, however, have the remains of one Tournai marble shaft on its north side<sup>27</sup>. This doorway probably lead into a passage which ran straight through the undercroft, and out the other side to the buildings of the Infirmary. At the southern end of the wall is another, similar doorway, that is still blocked up<sup>28</sup>. This doorway, however, has no carved decoration over it, and its inner arch has been removed. Behind the lower jambs to the doorway, still visible are the iron hinge-pins, showing that it once contained a pair of wooden doors. This doorway may have lead into the 'Warming House' of the priory.

In between these two original doorways, there are now two further doorways,

which have brick pilasters for their northern jambs. The southern of these two doorways, both of which are clearly later in date, is still blocked, and the fill is largely of tufa, which stands out against the Ragstone rubble used in the original walls. The brickwork was mostly rebuilt in 1936, but it seems very likely that it was first put in when Henry VIII was having the range converted into his own new lodgings (c. 1540-1). As with the chapter house, there is also an inserted row of Ragstone corbels set in brickwork, at the level of the old roofline, which must be for the floor put in above the cloister walk for the palace. There is also, however, a lower row of regularly spaced smaller Ragstone corbels, which have been cut into the top of the Caen stone ashlar masonry above the blind arcading. These may have been for the wall-posts of a later medieval roofing in the cloister. The top part of the wall, and its capping, was built much more recently, presumably in the eighteenth or nineteenth century (with repairs in 1936).

In the original wall, between the two original doorways mentioned above, enough remains of the blind arcading to allow us to reconstruct its original appearance. It contained alternating shafts of Onyx marble (round) and Caen stone (Octagonal), which were held in place by early twelfth century scalloped capitals and bases<sup>29</sup>. There were also three regularly spaced windows between the two doorways, which are marked by slightly higher arches in the top of the blind arcading. Two of the windows were replaced by the doorways mentioned above, while the third (the most southerly) is blocked up. Its form can, however, just be made out within the blind-arcading. The chamfered southern jamb is still visible, as well as the returns of the chamfer at the bottom (sill level). The later fill contains tufa at the bottom, and some reused Caen stone blocks. There was no doubt a large internal splay in the thickness of the wall.

Despite all the destruction of monastic buildings that took place at Rochester after the dissolution, there remain these important Romanesque buildings around the great cloister, which are a memorial to the first (and most important) century of Benedictine monasticism at the cathedral. It is nice to see once again that they are being cared for and appreciated. We now need to turn to the cleaning and conservation of the few, but very important, surviving medieval remains in the south and west ranges<sup>30</sup>.

**Tim Tatton-Brown**

1. Tim Tatton-Brown, 'The east range of the cloisters', *Friends of Rochester Cathedral: Report for 1988*, pp.4-8.
2. The work on the chapter house actually took place from July to December 1989, see Durnan below.
3. N. Durnan, 'Conservation of the east range of the Cloisters — The Romanesque Chapter House.' *Friends of Rochester Cathedral: Report for 1989/90*, p.23.
4. *Friends of Rochester Cathedral: First Annual Report* (February 1936) opposite p.9. See also, in the same report, S. W. Wheatley, 'The cloister ruins of St. Andrew's Priory', pp.15-18.
5. G. H. Palmer, *The Cathedral Church of Rochester (Bells Cathedral Series 1899)*, pp.56-7.
6. The exact order of the work is not given in the *Second Annual Report* (Feb. 1937), but a report from *The Times* (April 1936) describes excavations in the western part of the chapter house.
7. A full report, with all the drawings, will be published in *Archaeologia Cantiana*, the journal of the Kent Archaeological Society, who kindly provided grants for the work.
8. For a fuller discussion see note 1 above.
9. A series of round dowel holes were found in the sides of these windows, suggesting that they had wooden frames.



10. This is possibly one of the Lincolnshire limestones, and can be compared with the massive oolitic limestone shafts in Gundulf's crypt. Reused fragments of other shafts can be found in the internal fill below the north window and in the roll moulding over the dorter doorway. The latter was certainly put in, in 1936.
11. Gervase of Canterbury, *Opera Historica* (ed. W. Stubbs), 2 vols. (Rolls series 73, 1879-80) I, p.100.
12. D. Kahn. *Canterbury Cathedral and its Romanesque Sculpture* (1991).
13. However the Caen stone is of two varieties, a laminated or banded form being mixed in with the plain 'ordinary' type.
14. See figure on p.6 in note 1. This has wrongly been called 'Ernulphian decoration'.
15. See fig. 113 in D. Kahn (note 12 above), 73.
16. They are shown in engravings dated 1769 of the chapter house west wall and chapter house doorway top in J. Thorpe, *Customale Roffense* (1788) plate xxxviii, p.161. The doorway and flanking windows are shown unblocked in another engraving, *ibid.* plate xxxvii, p.161. See also plate xxxiii, p.151.
17. Other fragmentary Tournai marble shafts still exist further to the south. Tournai marble is only used here in the mid-twelfth century. It comes from near Tournai in Belgium.
18. Gervase (see note 11) p.292 says that the church and all its offices were reduced to cinders.
19. H. M. Colvin (ed.), *The History of the King's Works* Vol. V, part II (1982), pp.234-7.
20. See photos in note 1, pp.7-8. This shows the doorway before cleaning.
21. This is perhaps the earliest form of medieval iron reinforcement yet recorded in Britain. See R. P. Wilcox, *Timber and Iron Reinforcement in Early Buildings* (1981), 104. The first major use of iron ties is in William of Sens' choir at Canterbury in c. 1176.
22. M. Caroe, 'From the Cathedral Surveyor', *Friends of Rochester Cathedral: Report for 1992/3*, pp.3-4.
23. *Textus Roffensis*, fo.172 tells us that when Gundulf founded his new monastery at Rochester in 1083 there were about twenty-two monks, but that at the time of his death, in 1108, there were more than sixty monks.
24. It can be compared with the chapter house at St. Augustine's in Canterbury, which had internal dimensions of c. 44 feet by 200 feet. Canterbury Cathedral Priory had a much larger dormitory (for about 150 monks) with internal dimensions of c. 78 by 150 feet. See T. Tatton-Brown, 'Three great Benedictine houses in Kent: their buildings and topography', *Arch. Cant.* 100 (1984), pp.171-188.
25. The dormitory certainly extended well beyond the Roman city wall, and its southern section was east of the refectory.
26. W. H. St. John Hope, 'The architectural history of the cathedral church and monastery of St. Andrew at Rochester, 2 — the monastery', *Arch. Cant.* 24 (1900), pp.1-85, est. pp.41-6.
27. This Tournai marble shaft, like the two *in situ* Onyx marble shafts further south, may have been inserted at a later, mid-twelfth century, date.
28. This is also probably a late eighteenth century blocking, because it is noticeable that the blocking only extended down to the old, much higher, ground-level. It is now held in place by a 1936 brick pier.
29. These are now mostly very worn. Some copper ties were put in, in 1936, to hold some of the shafts, capitals and bases.
30. See the important article by Philip McAlear on 'The west range of the cloister' in last year's *Friends' Report for 1992/3*, pp.13-25.

## *THE LIMOGES ENAMEL TOMB OF BISHOP WALTER DE MERTON*

Walter de Merton, chancellor of England, founder of Merton College in Oxford and bishop of Rochester, died in 1277 and was buried in the north-east transept of his cathedral, next to St. William's shrine<sup>1</sup>. The elaborate stone canopy of the tomb which his executors built for him survives in the centre of the north wall, but of the tomb itself not a trace remains *in situ*. It vanished in the Reformation period, and the present Victorian marble effigy is the latest of at least three replacements supplied by the grateful Fellows of Merton since the 1590s<sup>2</sup>. The original tomb may have been unique in England at its date, and its loss is a direct result of its

exotic and unusual character: it was made almost completely of enamelled copper, vulnerable and tempting.

Luckily, there are three sources which together allow a precise and reliable reconstruction of this unusual monument. First, the original executors' accounts indicate its source and general character. Secondly, eighteenth-century drawings record a series of comparable tombs which survived in various French cathedrals and abbeys until the Revolution. And thirdly, a marble slab long visible in Rochester cathedral can now be identified as the one stone component of the Merton tomb, proving its close similarity to the tombs shown in the French drawings.

The tomb and its associated expenses have their own section in the executors' accounts<sup>3</sup>, which may be summarised as follows:

To Master Jean, burgess of Limoges, for the making of the tomb and its carriage from Limoges: £40 5s. 6d.

To one of the executors going to Limoges for overseeing and arranging (*ad ordinandum et providendum*) the making of the tomb: £2 6s. 8d.

To a boy for going to Limoges to fetch the tomb on completion and bring it with Master Jean to Rochester: 10s. 8d.

For masonry (*mazoneria*) around the tomb: £22.

For ironwork of the same, and the carriage of the same from London to Rochester, and other preparation at the said tomb: £4 13s. 4d.

To a glazier for the glass of the windows bought next the tomb (*emptarum iuxta tumbam*): 11s.

Immediately identifiable is the surviving stone canopy (Fig. 1), the 'masonry around the tomb', ordered from one of the London tomb workshops at the plausible enough cost of £22. The windows, too, are clearly the four cusped lancets which are integral with the back of the tomb-recess, though no medieval glass now remains in them. The other payments concern an expensive and unusual monument bought from a master-craftsman of Limoges, who needed briefing at an early stage by one of the executors and then had to come in person to assemble his work in the cathedral. There is only one kind of product that the executors would have sought so far afield as Limoges: a work in the enamelled copper for which that city had been famous for generations.

In the thirteenth century effigial tombs of cast and gilded copper-alloy were a top-level fashion throughout Europe, represented in England by the lost monuments of bishops Jocelin (d.1242) and William Bitton I (d.1264) at Wells and Robert Grosseteste (d.1253) at Lincoln, and by the surviving effigies of Henry III and Eleanor of Castile (made in the 1290s) in Westminster Abbey<sup>4</sup>. It was an obvious step for the Limoges workshops, with their huge trade in enamelled copper candlesticks and other portable items, to make full-scale tombs for the religious and secular aristocracy of France. The *genre* is represented today by the effigies of Blanche de Champagne (d.1285) now in the Louvre and of William de Valence (d.1296) in Westminster Abbey, consisting of sumptuously enamelled sheets of raised copper attached to a wooden core and mounted on a base-plate. Only a year before Walter de Merton's death an enamelled tomb for Thibault VI, count of Champagne, was ordered from Master Jean de Chatelas, burgess of Limoges<sup>5</sup>,

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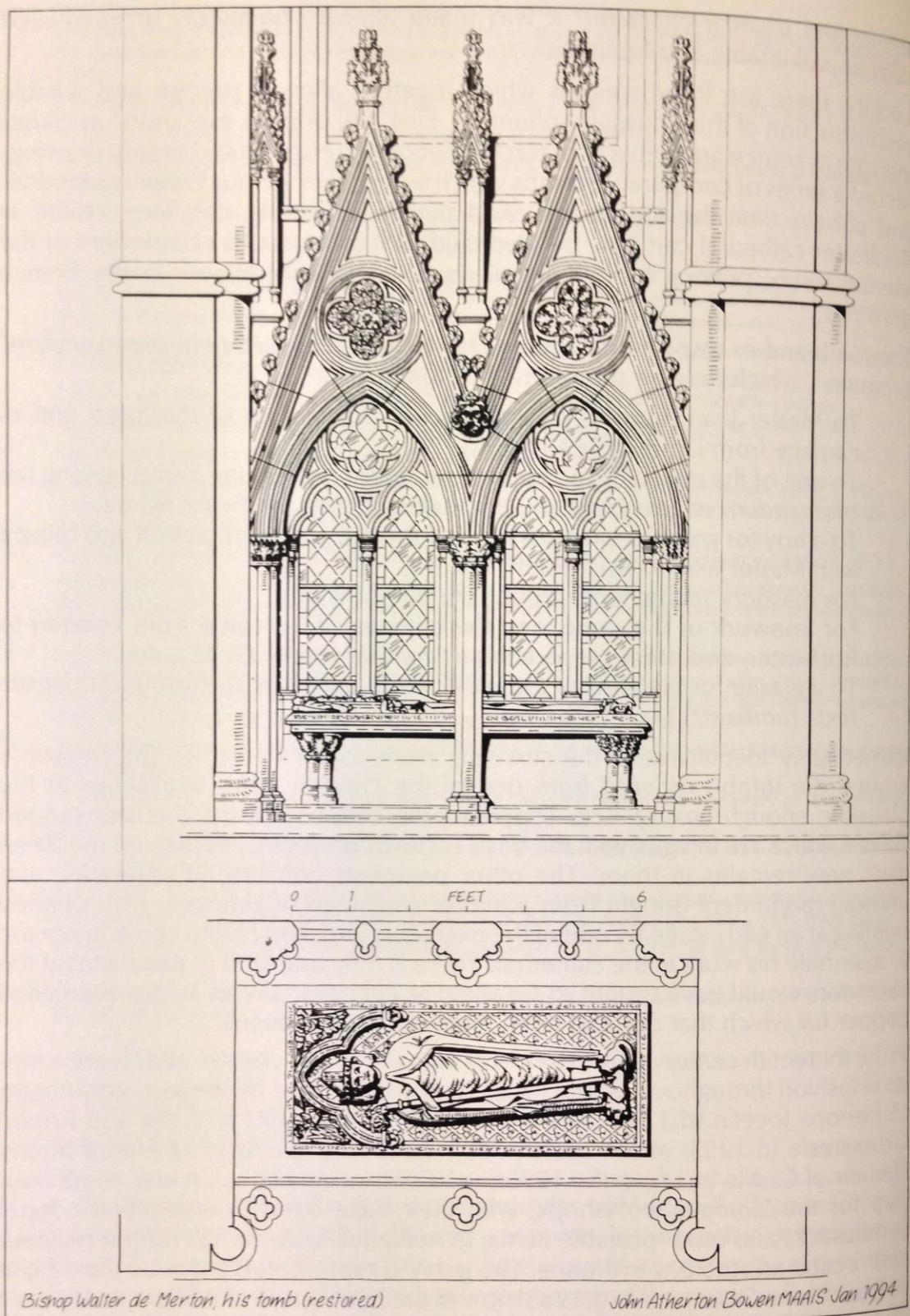


Fig. 1: Walter de Merton's tomb: the surviving canopy, with a reconstruction of the Limoges enamel monument inside it based on the surviving slab and the French analogies. (Artist's impression drawn by John Atherton Bowen).

who sounds as though he may have been the same 'Master Jean' chosen by Walter's executors. So far as we know, Walter was unique among English bishops in having a Limoges tomb<sup>6</sup>, and the Valence effigy is the only other which is known to have existed in England.

Analogies for the Rochester tomb must therefore be sought across the Channel. The early eighteenth-century drawings of Roger de Gaignières include several tombs with full-size metal effigies. Many were doubtless cast in copper-alloy, but a few examples with richly patterned surfaces, and said to be made of 'cuivre esmaillé', can plausibly be identified as Limoges products<sup>7</sup>. Together with the surviving Valence and Champagne effigies they suggest the likely form of Walter's tomb (Fig. 1): the bishop in his vestments, his feet on a beast and his head on a cushion probably flanked by angels, these relief components being attached to a base-plate of diapered and enamelled copper.

At least four of the metal effigies recorded by Gaignières<sup>8</sup> had a feature which, for reasons which will be explained shortly, is especially relevant to the Rochester tomb: the slab bearing the effigy was raised up like a table-top on short colonettes. Bishops Eudes de Sully (d. 1208) at Paris and Jean de Melun (d. 1257) at the abbey of Jard each had four colonettes with capitals (foliated at Jard) and bases. On the exceptionally lavish retrospective monument of the Emperor Charles the Bald (d. 877) at Saint-Denis the colonettes were double, and topped by crouching lions. Nearest in date to Rochester, and undoubtedly of enamelled copper, was the effigy of Bishop Guillaume Roland (d. 1260) at Notre-Dame de Champagne, which rested on a set of six plain, stubby columns.

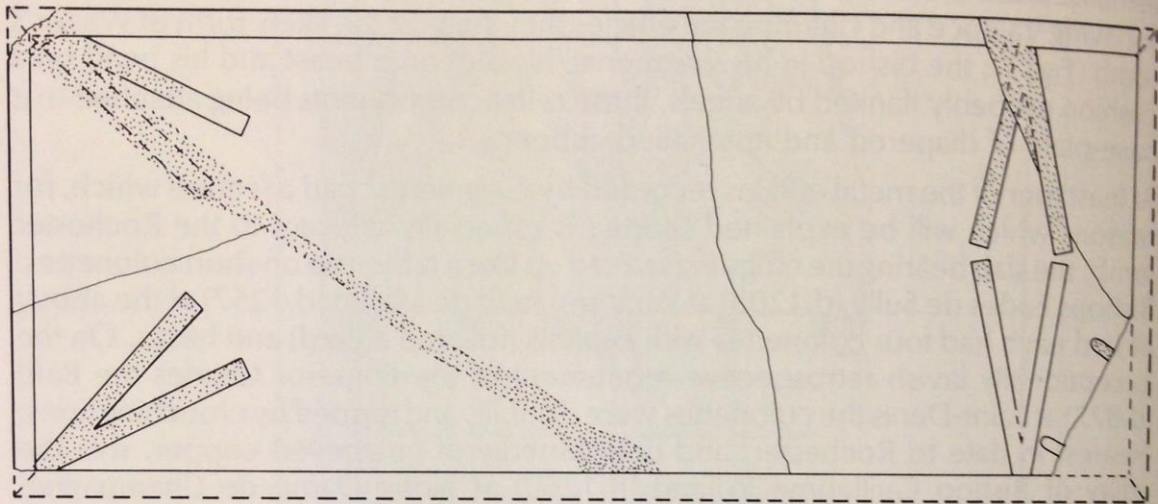
The link between these French tombs and Rochester is provided by a battered slab of Purbeck marble (Fig. 2) which now rests on modern blocks of stone in the recess to the west of the Merton tomb-canopy. Formerly it lay face-down in the paving of the north-east transept floor<sup>9</sup>, and it has usually been identified as a fragment of St. William's shrine. However, Walter de Merton's tomb stood nearby, so it is just as likely that a slab left over after the removal of its metal parts was used to pave the vacant site of the shrine. Close inspection shows that this inference is almost certainly correct.

The slab originally measured 190 by 79cm, and is 10.5cm thick. The edge is moulded with a small hollow-and-fillet below a chamfer on the upper arris. Cut into the upper surface are two pairs of Y-shaped channels, flat-bottomed and shallow, which at one end are arranged so as to point diagonally inwards from the corners, and at the other point straight towards each other from the sides of the slab. On the under-surface are a series (presumably six, though three of them are hidden by the modern supports) of incised features, not quite identical but each taking the basic form of incised lines radiating from a centre and describing a circle or polygon some 20cm across.

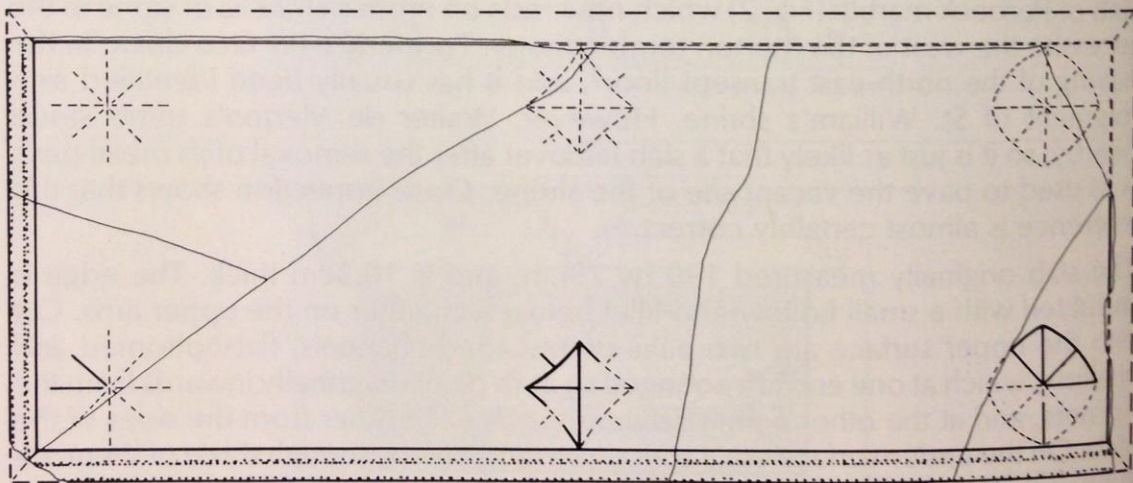
The flat recesses resemble the channels, ubiquitous on the slabs of early fourteenth-century brasses, which received bars soldered across the backs of joints between plates; they show that the slab had some kind of complex metal structure fixed to its upper surface<sup>10</sup>. Likewise, the only possible interpretation of the incised features on the lower surface is that they are scorings to key mortar or lead for attaching the tops of six columns. Here then is a slab, thirteenth- or early

fourteenth-century to judge from its moulding, which had metalwork fixed to its surface, which rested on columns, and which was re-used in the pavement only a few feet away from Walter de Merton's tomb: it can hardly be doubted that what it supported was Walter's Limoges enamel effigy.

The channels make good sense in terms of bars fixed under the base-plate to secure the main relief components at either end: the diagonal pair for the angels flanking the bishop's head, the horizontal pair for the beast under his feet. That the slab is of Purbeck marble rather than French stone need cause no problems. The



UPPER SURFACE



UNDERSIDE

0 50 100 cms.

EDGE  
MOULDING  
(twice  
scale)



Fig. 2: Purbeck marble slab in the north-east transept of Rochester Cathedral, interpreted as the remains of Walter de Merton's tomb.

London marblers were expert in producing components for assembly into larger works, and the £1 or £2 which the slab might have cost at contemporary prices<sup>11</sup> is presumably included in the £22 paid for 'masonry' from London. Fitting the chamfered edge of the base-plate (which could well have carried the inscription) over the edge of the marble slab would have needed careful measurement, and was presumably one of the matters which the executor discussed in Limoges with Master Jean.

It cannot be proved that the colonettes of the Merton tomb were of metal rather than stone, but gilt brass or enamelled copper would be consistent with the aesthetic of colour-contrasts and glittering surfaces. This inference is strengthened by the monuments of two wealthy men who must have known Walter de Merton. The tomb of Peter de Aigueblanche, bishop of Hereford (d.1268), formerly at Aiguebelle in Savoy, comprised a cast-metal effigy (evidently the work of a German founder) on a slab supported by six metal columns<sup>12</sup>. In York Minster Dean William de Langton (d.1279), a nephew of Archbishop Walter de Grey, had a cast-metal effigy with 'brass' base-plate, resting on a grey marble slab raised on six 'brass' columns<sup>13</sup>. Here the metal parts were probably again of north German or Flemish make, whereas the slab had an inscription in Yorkshire or Lincolnshire lettering and was almost certainly local: the method of ordering and assembling this monument followed the pattern set a year or two earlier at Rochester. The context of Walter de Merton's remarkable tomb was a Continental fashion which seems to have enjoyed a brief popularity in the later thirteenth century among the magnates of the English Church<sup>14</sup>.

**John Blair**

1. W. H. St. J. Hope, *The Architectural History of the Cathedral Church of St. Andrew at Rochester* (1900), 125.
2. *Ibid.* 126. The monument supplied in 1598-9 is described in *Registrum Annalium Collegii Mertonensis 1567-1603*, ed. J. M. Fletcher (Oxford Historical Soc. n.s. xxiv, 1976), 332, 337.
3. *The Early Rolls of Merton College, Oxford*, ed. J. R. L. Highfield (Oxford Hist. Soc. n.s. xviii, 1964), 137.
4. N. Rogers, 'English Episcopal Monuments 1270-1350', in J. Coales (ed.), *The Earliest English Brasses: Patronage, Style and Workshops 1270-1350* (1987), 20-2.
5. M.-M. Gauthier, *Émaux Limousins Champlévéés des XIIe, XIIIe et XIVe Siècles* (Paris, 1950), 55, 25.
6. Rogers, 'English Episcopal Monuments', 19.
7. 'Les Tombeaux de la Collection Gaignières', eds. J. Adhémar and G. Dordor, *Gazette des Beaux-Arts* lxxxiv (1974), 3-192, lxxxviii (1976), 3-88, xc (1977), 3-76; see also Rogers, 'English Episcopal Monuments', 19 and Fig. 7.
8. 'Tombeaux', Nos. 55, 254, 256, 267.
9. Hope, *Architectural History*, 128-9.
10. Compare the marks remaining on the Grosseteste tomb at Lincoln after the loss of its metal effigy: Rogers, 'English Episcopal Monuments', 20.
11. J. Blair, 'English Monumental Brasses before 1350: Types, Patterns and Workshops', in Coales (ed.), *Earliest English Brasses*, 144.
12. Rogers, 'English Episcopal Monuments', 21-3.
13. S. Badham, 'A Lost Bronze Effigy of 1279 from York Minister', *Antiquaries Journal*, lx (1980), 59-65.
14. I am very grateful to Tim Tatton-Brown for his help during the preparation of this paper.

## MEMBERSHIP REPORT

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As at the end of February we had 1032 members, an increase of 11 since the last report. We are glad to welcome our 41 new members and are grateful for the past support of those who have resigned. In particular we remember those Friends whose deaths are recorded here.

We have perhaps done well to maintain our numbers in these recessionary times but our support for the Cathedral could be that much greater if we could recruit more members. We need to find new ways of making people aware of our activities. The display on the Friends Table has been much improved this year and we are grateful to Mr. Verhoeven for his help with this and other display ideas which are in the pipeline.

Probably the most effective means of enrolling new Friends is personal contact. The message from previous reports remains the same. If each existing member could enrol one new member, our subscription income could be doubled. Our most recent projects are tangible proof of the contribution our members can make to the future of the Cathedral.

Carolyn Foreman

### New Members

Barry, Mrs M.  
Bland, Mr R. H.  
Bleasdale, Mrs M.  
Bourne, Mrs B. E.  
Camroux, Mr A. V.  
Camroux, Mrs A. V.  
Driver, Miss M. E.  
Dutnall, Mr R. B.  
Dutnall, Mrs Y. M.  
Evans, Mr M. G.  
Hebron, Mrs D. C.  
Kent Inst. of Art & Design, Rochester  
Lang, Mrs W.  
Langley, Mrs S. A. JP  
Loftus, Mr P.  
Loftus, Mrs P.  
Lye, Mr C. E.  
Matthews, Mr G. E.  
Matthews, Mrs G.  
Messent, Mr R. L.

Moss, Mr A. C.  
Packwood, Mrs G. R.  
Pankhurst, Mr D. S.  
Pateman, Rev. D.  
Pendergast, Mr M. W.  
Pendergast, Mrs B. K.  
Price, Mr H.  
Race, Mr R. J.  
Roberts, Mrs D. M.  
Speed, Mr G. R.  
Strutt, Miss E.  
Thompson, Mr R. P.  
Thompson, Mrs J. M.  
Tyson, Miss J.  
Vinten, Mrs M. W.  
Wade, Mr N. C.  
Walker, Dr R. A.  
Wastell, Mr P. L.  
Wastell, Mrs J. L.  
Watson, Mrs V. E.  
Webb, Miss A. A.

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### Obituary

Ashby, Mr K. W.  
Gurney-Smith, Dr J. B.  
Hayter, Miss D. H.  
Knight, Captain C. M.  
Le Dain, Mr G. C.

Levett, Mrs J. A.  
Meade, Mr P. C.  
Pankhurst, Mrs F.  
Philpott, Mrs M. P.  
Sharp, Mr F. M.



## EXCURSIONS

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My 'Excursions' piece must commence with my thanks to all who have entered into the spirit of the Friends by adding their names to the excursions lists and then coming along for the experience! As you know, they do make a lively contribution to the fellowship of the Friends and also to their finances.

The first of our three excursions in 1993 was made to Frogmore Gardens (including the Royal Mausoleum) on one of the two days of opening to the general public. It was a beautiful day in May. An invitation was received for us to visit the Constable and Governor's house and gardens at Windsor Castle after the circulation of the itineraries and this became the day's highlight. General Sir Patrick and Lady Palmer were superb hosts — will those who came forget the delicious scones with strawberries and cream and the walk in those gardens? Our thanks to Mrs. Unity Baines (a Friend) for being the 'bringer about' of this privileged visit for us.

Our 'away' 4-day visit was to Durham in the year of their 900th celebrations at the Cathedral. Our visit included guided tours of the Cathedral followed by a surprise welcoming reception given by our own former Dean and Mrs. Arnold at the Deanery. Afterwards lunch was laid on for us in the Prior's Hall. Whilst in Durham we had the opportunity to visit Holy Island (Lindisfarne) taking in Bamburgh and Seahouses. Time also to enjoy a day's outing to the Durham Dales with the Secretary of the Durham Friends (Miss Lilian Groves) as our guide to the area.

In September we had a return visit to Longford Castle with a guided tour to view the many masterpieces at the Castle. This, combined with the warm welcome extended to us by the Earl and Countess of Radnor who then joined us afterwards for tea, added up to make this a memorable day.

1994 has begun healthily.

My warmest thanks to you all.

**Jean Callebaut**  
**Excursions Chairman**

## TREASURER'S REPORT — Year to 28th February 1994

As indicated last year, a Finance Sub-committee was set up and decided to transfer the investments to a Managed Fund during the year to 28th February 1994. This has been reflected in the Capital Balance Sheet.

The Income and Expenditure Account reveals excess of income for the year of £30,563 of which £20,032 has been spent on grants to the Dean and Chapter and pledges have been made for future work to be carried out.

The Accounts shown in this Report for the year to 28th February 1994, at the time of going to press, have not been audited. If any member would like an audited copy in due course it would be appreciated if they could let the Friends Office know.

My grateful thanks to Dudley Moakes in his honorary capacity and Susan Malthouse for their support during the year.

**M. P. G. Sinden**  
Treasurer

### THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 28th FEBRUARY 1994

	1994		1993	
	£	£	£	£
<b>36 INCOME</b>				
Subscriptions received . . . . .		6,883		7,062
Annual Festival (net) . . . . .	124		182	
Social Events (net) . . . . .	1,624		1,460	
		<u>1,748</u>		<u>1,642</u>
Donations . . . . .			391	
Legacies: . . . . .			3,358	
Inscription in Book of Memory (net) . . . . .				40
Income Tax Recovery . . . . .		30		17,743
Interest and Dividends received		2,541		
Quoted Investments (net) . . . . .	12,221		15,162	
Bank Interest . . . . .	4,362		10,725	
Building Society Interest (70%) . . . . .	6,861		3,951	
		<u>23,444</u>		<u>29,838</u>
Profit on sale of Publications . . . . .		396		
		<u>40,737</u>		<u>60,074</u>

EXPENDITURE			
Salaries and National Insurance . . . . .	3,515	2,184	
Printing and Stationery . . . . .	1,038	1,179	
Office expenses . . . . .	914	726	
Annual Report . . . . .	2,472	2,843	
Nominee charges for investments . . . . .	2,235	1,250	
	<u>10,174</u>	<u>8,182</u>	
Excess of Income over Expenditure . . . . .	30,563	51,892	
Grants Payable			
Upkeep of Garth . . . . .	6,000	6,000	
Quire Lighting . . . . .	14,032	71,272	
Chapter Room windows. . . . .	—	2,981	
Martin Bequest . . . . .	—	2,000	
Chairs . . . . .	—	15,209	
	<u>20,032</u>	<u>97,462</u>	
	<u>10,531</u>	<u>(45,570)</u>	

37 Surplus (Deficit) for the year carried to General Fund . . . . .

**BALANCE SHEET — 28th FEBRUARY 1994**  
**GENERAL FUND**

	1994	1993
	£	£
Investments at cost . . . . .	—	520
Current Assets		
Debtors . . . . .	—	18,129
Stocks . . . . .	—	138
Cash at Bank		
Lloyds Bank plc . . . . .	69,116	38,322
National Westminster Bank plc . . . . .	491	418
	<u>69,607</u>	<u>57,007</u>
Current Liabilities		
Creditors due within one year. . . . .	2,236	2,621
Total Assets . . . . .	<u>67,371</u>	<u>54,386</u>
	<u>67,371</u>	<u>54,906</u>

Income and Expenditure Account				
Balance 1st March 1993.	54,906		100,430	
Profit on sale of Investments	1,934		46	
Surplus for the year	10,531		—	
	<u>67,371</u>		<u>100,476</u>	
Deficit for the year	—	67,371	<u>45,570</u>	54,906
<b>CAPITAL FUND</b>				
Investments.	£	1994	£	1993
C.A.F. Charities Aid Foundation		£		£
Income Fund.	165,271			182,277
Balanced Growth Fund	<u>492,181</u>	657,452		
Cash at Bank				
Cazenove & Co.	2,095			
Lloyds Bank plc.	<u>10,720</u>	12,815		
Capital Accounts		<u>670,267</u>		
Miss Wootton Bequest Fund				
Balance 1st March 1993.	73,718		73,112	
Profit on sale of investments	<u>115,879</u>		<u>606</u>	
Father Smith Bequest Fund		189,597		73,718
Balance 1st March 1993.	130,587		130,587	
Profit on sale of investments	<u>116,004</u>		<u>—</u>	
Miss L. Stickland Bequest Fund		246,591		130,587
Balance 1st March 1993.	212,977		211,298	
Profit on sale of investments	<u>18,162</u>		<u>—</u>	
Building Society Interest (30%)	2,940		1,679	
		<u>234,079</u>		<u>212,977</u>
		<u>670,267</u>		<u>417,282</u>

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	<u>67,371</u>		<u>100,476</u>	
Deficit for the year	—	67,371	<u>45,570</u>	54,906
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		£		£
				182,277
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Income Fund.	165,271			
Balanced Growth Fund	492,181	657,452		
Cash at Bank				
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		<u>234,079</u>		<u>212,977</u>
		<u>670,267</u>		<u>417,282</u>

## CALENDAR OF EVENTS — 1994

<b>June</b>	2nd-5th	Dickens Festival	
	4th	Concert — Rochester 2000 Trust	19.30
	11th	French Hospital Service	15.15
	12th	Choristers Sponsored Concert	19.45
	18th	Friends Festival	
	25th	Organ Recital by Roger Sayer Cathedral Coffee Morning	20.00
<b>July</b>	1st	King's Prep School Speech Day	14.15
	2nd	Maths School Commemoration Service King's School Speech Day	11.00 14.15
	3rd	Petertide Ordination	10.30
	9th	Concert by Rochester Choral Society	19.30
	16th	Concert by Kent Police Choir	19.00
	31st	Organ Recital by Barry Ferguson	20.00
	<b>September</b>	10th	King's School Commemoration Service
11th		Holy Cross Sunday — Diocesan Celebration of Faith R.E. Memorial Service	11.15
		Licensing of Diocesan Evangelists	18.30
25th		Rochester Saints Festival	18.30
<b>October</b>	2nd	Michaelmas Ordination Rochester Saints Festival	10.30 18.30
	6th-8th	Visit of Archbishop of Canterbury to the Diocese	
	6th	Tyndale Quincentenary	17.30
	8th	Voices for Hospices — Scratch Messiah	19.30
	9th	Rochester Saints Festival	18.30
	<b>November</b>	18th	St. Cecilia Concert
27th		Advent Carol Service	18.30
30th		Patronal Festival Evensong	17.00
<b>December</b>	3rd	Rochester Choral Society Concert	19.30
	11th	St. John Ambulance Carol Service	18.30
	16th	King's School Carol Service	19.00
	17th	Rochester Choral Society Carol Concert	19.00
	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 (Thursday only)  
17.30 Evensong (15.15 on Saturday)

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