

Friends of Rochester Cathedral
Report 1998/9

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It has become clear to me, both from reading these Annual Reports, and by the frequency with which scholars and other professionals refer to them, that they are forming an important collection of material about the Cathedral, its worship, its fabric and its history. I know that Carolyn Forman has had many occasions to consult articles in her much appreciated work in compiling the inventory of the Cathedral - itself a document which will be of historical interest. I regard it as a privilege to be involved in the editing of this popular, but clearly also learned, publication.

Editor

CHAIRMAN'S REPORT

I feel privileged to have been Chairman of the Council this year and to write this report. It is a very enjoyable responsibility. I felt equally honoured to be invited to the Diocesan Staff New Year Eucharist in St Nicholas Church. It was rewarding to join in a Diocesan service and to be inspired to strengthen even further our links with members further afield. Following the resignation of Mrs Jacqueline Norman and of Mr Alastair Macpherson who gave many years of dedicated service, we are delighted to have regained full representation from the Arch-deaconries of Bromley, Rochester and Tonbridge on the Council. We are currently planning events in places outside Rochester.

The Saints Festival involved many people from many areas. Mr Michael Bailey is reporting in detail, so I will not write at length. I wish, however, to add my thanks to all, too many to name, who planned, helped, encouraged, took part, came to join in this wonderful fortnight. We pay tribute to Hazel White who was a member of Council as well as the director of events past and more recent. She and the other Friends who have died in the past year and in the years gone by have contributed much to the Friends, helping, as one of our 'Objects' has it, "to maintain the fabric of Rochester Cathedral and the lands used in connection therewith and to advise and assist the Dean & Chapter of Rochester in such matters."

We hope, too, that we may continue to inspire young people to contribute enthusiasm and vitality to our activities. Incidentally, though not under the aegis of the Friends, the skillful work of the Education Officer and staff in guiding young visitors to the Cathedral to appreciate its history and beauty as well as its spiritual significance is delightful to see.

Not only did the Saints Festival create links with local schools, it also strengthened close partnerships with members of Medway Little Theatre. This link continued with the visit of some members to their moving production of *A Man for all Seasons* in December.

For many, the AGM and Festal Evensong was the highlight of the year. It was a great pleasure to welcome our Visitor, Bishop Michael, whose very interesting address made it a memorable occasion. There was also the opportunity to thank John Hicks for his thoughtful and dedicated chairmanship. The 1999 AGM is on Saturday, June 19th. The speaker will be the Revd. Christopher Stone, the Diocesan Communications Officer. The traditional pattern of Festal Evensong and tea will be followed. The meeting is a marvellous opportunity for members to meet, call the Council to account, if they so wish, pass on ideas for future activities, or volunteer to organise them! Above all it is a special occasion on which we may worship together in the Cathedral and share our heritage.

Although this report has dealt so far with activities, a major part of the Council's

work is the stewardship and expenditure of the Friends revenue. Future projects are at present under discussion with the Dean and Chapter. It is hoped to provide new furniture for the nave sanctuary and to contribute towards a fire detection system. More details should be available for the AGM.

We have welcomed Canon Jonathan Meyrick, the Canon Pastor to the Council as Vice-President in Richard Lea's place. He will take over the editorship of the Report next year from Canon John Armson to whom we are most grateful for this edition.

It is my pleasure to record my thanks to the Officers and Council, to Gerald Stibbs, the Friends' Auditor and to Sue Malthouse, the Administrative Assistant. The Council and the Association are very well served by a splendid group of people. It is also my pleasure to thank all members for their support, friendship and generosity.

Betty Trollope

THE MUSIC APPEAL

The Rochester 2000 Cathedral Trust is grateful to the Lord Chancellor both for the use of the River Room in his house in the Palace of Westminster, and for permission to re-print here his remarks made there at a fund-raising reception on 20th January 1999.

Ladies and Gentlemen, I am delighted to be able to welcome you all here this evening.

As guests in the River Room, you join a distinguished, but gradually expanding, category of people. Since this Residence was refurbished, the rooms have been used for more than thirty charitable functions. Nearly fifty further events are already scheduled. It is hugely gratifying to both Lady Irvine and myself that this is proving to be so popular a venue, and that it has - and will continue - to contribute to the sterling work of so many fine organisations, of which the Rochester Cathedral Trust is the latest.

The Rochester Cathedral 2000 Trust was established ten years ago. Its principal aim is to raise funds for the fabric of the Cathedral. To date, it has raised over one million pounds which is a most impressive figure.

As supporters of the Trust, you will need no lessons from me on the great, contemporary, importance - the necessity - of maintaining and restoring our historic buildings. It will come as no surprise to those of you who have followed the media's interest in me and in this Residence that they seemed to be most interested in the wallpaper, and that I most emphatically share this conviction. I am delighted that you are able to be here tonight in this place to see, at first hand, the result of the restoration and maintenance work which has been carried out in these rooms.

Rochester Cathedral, like the Palace of Westminster, is neither an historic relic, nor a repository for old customs and observances, but a living organism, providing a central forum for activities at the very heart of its community.

One example is the work of the Trust, in securing a sound financial basis for the support and the development of the Cathedral's music. Funding now provides bursaries and musical training for more children, from a wider geographical area than ever before. Better recruiting, training, and development of the Cathedral choirs is, of course, of great personal benefit to the individual young choristers. But it is also the source of spiritual uplift quite apart from providing vast pleasure and enjoyment to the people of the diocese, and to tourists and visitors to the Cathedral. The choirs sing at services and at many other special events. And the fundraising you are contributing to will ensure that the great traditions of cathedral music are not simply preserved, but enhanced and expanded into the next Millennium.

I know that Rochester would not and could not claim to be one of our largest Cathedrals. But it was founded in the year 604, and can certainly claim to be one of our oldest. It has played a part in the lives of the people of Kent for nearly fourteen hundred years. With your help, it will continue to serve the community around it for many more hundreds of years.

Lady Irvine and I thank you for your continued support for the Rochester 2000 Trust and we hope that you will enjoy the rest of your evening in this place.

SPLASHES OF COLOUR

Medieval cathedrals were evidently a blaze of colour and there is every indication that Rochester was no exception. There are identifiable remains of mural painting in the nave, notably St Christopher carrying the Christ-child, near the west doors; the Crucifixion, opposite the south door; and panels of saints arranged above the site of the original altar of Our Lady in the south nave transept. There are further remnants in the ceiling vaults of the crypt chapel of St Ithamar and also in the two unrestored chapels to the north east of the crypt. Here, there are clearly visible medallions with the heads of saints or angels, reminiscent of the better preserved examples of high gothic work at Winchester dating from the mid-thirteenth century or later. During the recent cleaning of the ceiling vaults of the quire transepts and the presbytery, a red, black and white pattern was discovered on the ribs (and replicated overall): a design found also, in the Chapel of the Guardian Angels at Winchester, where the medallions are remarkably similar to those in the crypt at Rochester.

Because so much English Romanesque mural painting has been lost, not least at Rochester, it is difficult to envisage its nature from what remains. However,

one source of information is contemporaneous: illuminated manuscripts which suggest that Anglo-Norman art must have had great creative force. For example, similarities have been found between the illuminations of the Bury St Edmunds Bible, the most splendid English Bible of the twelfth century, and the design of murals in the chapel of St Anselm in Canterbury; where the fresco echoes the Byzantine style of the same period in Sicily. Similarly, Byzantine influence is evident in St Gabriel's chapel which has parallels in Canterbury manuscripts.

By extrapolation from such sources and by reference to the remnants of remaining murals, it becomes possible to envisage something of the nature of wall painting at Rochester, combining elements of Norman, Byzantine, and perhaps even Celtic art. As elsewhere, it did not survive post-Reformation puritan iconoclasm. However, much new colour was introduced into the cathedral during the nineteenth century. Cottingham had been appointed Surveyor to the Fabric in 1824, expressly to beautify the interior but initially the Dean and Chapter's intention was thwarted by the demands of maintaining the fabric.

Nonetheless, the brightly painted ceiling of the nave crossing, with its grotesque faces, was executed in 1840 and the discovery and replication of fourteenth century murals in the quire took place some twenty years later. In 1890, under the influence of Gothic revival and Tractarian theology, the nave was beautified by the replacement of the ancient, and decidedly plain, quire screen by a new screen with eight statues of the Saints of Rochester: a memorial to Dean Scott. Unlike their medieval forefathers, the statues were never coloured. It was also a period which saw the introduction of much stained glass, another source of new colour.

As the second millenium draws to a close, the present Dean and Chapter sees a window of opportunity to turn from restoration of the fabric and once again to take up the process of beautifying the interior of the cathedral, thus enhancing our worship *ad maiorem Dei gloriam*.

Two major projects have been identified: the development of the nave sanctuary, following the move of the Sunday Sung Eucharist into the nave; and the creation of a Baptistry by relocating the Font in the North Nave Transept, which follows the liturgical pattern of the Easter Vigil.

When the late Sir Roger de Gray PRA joined the Fabric Advisory Committee, he recommended the introduction of "splashes of colour". The first result of this advice was the introduction of a festal altar frontal, made by Jennie Miskin, in yellow gold silk with a vermilion and gold sunburst which, when in use, ensures that the altar is the focal point of the nave.

The nave sanctuary scheme envisages colouring, in vermilion, the background to the saints of the pulpitem screen. It includes new seating for the choir, the president and the sacred ministers, and a lectern or ambo designed to balance

visually the bulk of Cottingham's nineteenth century pulpit, for which designs are being prepared, the cost of which the Friends have agreed in principle to meet, which is another example of their most welcome concern for the enhancement of the cathedral.

Another "splash of colour" appeared when the mother of a pupil at King's offered an icon of the dedication of the Cathedral, Christ and the Blessed Virgin Mary, which was placed to the south of the altar, facing down the nave and immediately visible from the west end. This has helped us envisage how the nave sanctuary might develop.

Because of the varied uses to which the nave has to be put, many of which entail the removal of the altar, the Chapter has been much exercised by the lack of permanent Christian symbolism in the nave and has considered the possibility of a suspended cross or Christus.

However, this problem has been resolved by a most generous benefaction from two members of the cathedral community. This enabled the Dean and Chapter to commission a Byzantine cross, which balances the icon of the dedication (front cover). Executed by Sergei Fyodorov, a leading Russian iconographer, whose work is to be found in Winchester Cathedral and Westminster Abbey, the cross hangs above the pulpit and is reminiscent of the Cimabue Crucifix, which itself dates from the end of the thirteenth century. Although new, it relates so well to the nave, that it might always have been there. It is a powerful visual aid before which people may sit and contemplate.

O Saviour of the world, who by thy Cross and precious Blood hast redeemed us: save us, and help us, we humbly beseech thee, O Lord.

The introduction of icons into the nave reflects a growing interest over the past half century but nonetheless invites some explanation. Icons, so long associated with the Orthodox Churches of Eastern Europe, have been "discovered" in recent years in the West, both by art collectors and as objects of religious devotion. The popularity of the icon, however, poses problems when it is seen only for its aesthetic qualities, often by those who have no idea of its meaning or spiritual significance.

"The strength and persuasion of icon-painting ... escapes analysis if the icon be judged only with reference to line, subject and composition."¹

The icon is not intended to be appreciated artistically. It is a means of expressing ideas. It can be appreciated by the uneducated and educated alike for it deals in simple terms with complex ideas. The icon is above all an aid to prayer:

"What the artist most often painted was prayer ... a worshipper approaches an icon to pray and finds that his prayer is already expressed and translated into the painting"².

The catechism teaches us that a sacrament is "an outward and visible sign of an inward and spiritual grace" and this pre-eminently applies to the Eucharist. But the building of a church may also be, in a certain sense, sacramental, for it invests material things with a spiritual meaning. In a similar way, in an icon, material things are given a new and spiritual meaning. And in both cases they point to God.

* * * * *

The Baptistry scheme involves replacing the Jesus altar in the North Nave transept with the Font. On the East wall of the embrasure will be painted a fresco on baptismal themes: the baptism of Jesus by St John the Baptist; and the baptism of Kent: *i.e.* the baptism of King Ethelbert by St Augustine and the baptism of two thousand Anglo-Saxons in the River Medway. To mark the millenium, the Masonic Provinces of East and West Kent have made a magnificent benefaction of £40,000 to meet the cost of the fresco. Sergei Fyodorov has been commissioned to paint the fresco. He is not only an iconographer, but has recently painted the frescos in the restored Danilov Monastery, the headquarters of the Moscow Patriarchate.

The choice of artist for the fresco is crucial. It will be the first fresco painted in this cathedral since the sixteenth century, when the newest part of the cathedral, the Lady Chapel nave, was completed. It will also be the first major fresco painted in any of the cathedrals of the Church of England.

Although there are many painters of murals, these are, in the main, secular and commercial in inspiration and lack any spirituality.

Whereas church music has been a continuing tradition - so much so that choral Evensong, for example, will span a period from Gregorian chant to Britten or Taverner, a period of 1400 years - church art in the West has known no such continuity. By turning to an artist skilled in the Byzantine tradition of iconography and fresco, which has continued uninterrupted in Eastern Europe, we are able to celebrate the Byzantine influence in Western Christian wall painting and ensure that the fresco in the Baptistry at Rochester is part of a continuing tradition of Christian spirituality.

Edward Shotter

References

1. V. Soloukhin, *Lettres du Musee Russe*, Paris 1967 p129
2. *Ibid*

FIRST IMPRESSIONS

Like everything else in the church, moving is a strange process. The prospect of a move to this sort of job first materialised in mid-December 1997. My appointment to Rochester was made just over five months later. (*The Times* spilt the beans a day early!) A lot happened in between. First, there was a visit to an office in 'No.10' - very exciting and all shrouded in secrecy. The temptation to wave to a massed rank of photographers as I came out was very strong, but I managed to resist.

The process is definitely more open than it was. After the Lord Chancellor's Ecclesiastical Secretary had discussed with me the sort of job he thought would suit me best, he then said he was asking four of us to meet with the Dean and Chapter of a certain Cathedral. He would then appoint whichever of us the Chapter (and the Bishop) agreed fitted best. Not all that long ago he would simply have appointed the one he chose.

All this is a way of leading up to saying that my first impression of the Dean and Chapter here was that they 'did it better' than the previous cathedral I'd looked at. Three of us came to a long day of interviews all together and we were able to meet each other. (The 'other place' saw us separately with long breath-holding gaps in between the interviews. I was No.3, I gathered, and the fourth wasn't seen till a month after me! Goodness only knows how long before me No.1 had been seen).

This time we heard within a day or two that the Dean and Chapter had rashly decided to go for me, but Downing Street wanted to know that the Bishop was happy as well. By now it was just before Holy Week, and by the time the Bishop was clear of Easter engagements and a bit of a break, another month had gone by. The appointment was pretty likely by now, but we still couldn't say anything which was very frustrating. We did decide to warn the children in advance, and they kept the secret perfectly. Although I still think we take secrecy over these things a bit far, as we look back it was quite good to have a time when the knowledge was just ours within the family.

We arrived in Rochester at the end of August, with the house beautifully decorated for us by the Dean and Chapter, and with varying degrees of expectation. Many of my new colleagues, and many of the congregation had written to welcome us here, and the great friendliness was already apparent. But Medway was clearly much more urban than south west Wiltshire, and our two eldest children (George and Nancy) were definitely dragging their feet. It didn't help when George's rabbit was eaten by the fox on the first night. Bethany our youngest had been excited by the prospect from the moment she first heard of it. Rebecca (my wife) and I knew we'd miss the country, but were confident that we'd find all sort of good things as well.

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Some of those good things were immediately apparent: the heart of Rochester itself is lovely. We wondered if the High Street was perhaps a touch too 'Dickensian', but the festival in December was a wonderful weekend: lots of Dickensian characters, lots of good humour, and it was inspiring to see so many of the visitors coming into the Cathedral as well.

Despite the Dickens feel, the High Street actually has a pretty good range of shops as well, and we find we can do a large amount of our regular shopping there. The Precinct is amazingly secluded, considering how close to the High Street we are, and the setting of King's Orchard is lovely.

More importantly, the Cathedral is a very homely building to be part of. A former colleague of mine, who is now also in cathedral life, once said that when he was looking at a possible new job, he always spent time in the church, to see if it felt as though he could be spiritually at home there. I do the same, and from the moment I stepped into our beautiful Norman nave, I knew I could be comfortable here. We may not have the grandest Cathedral but it has got an immediate accessibility and almost a cosiness. I am sure that I still haven't seen and appreciated all its delights yet, but the nave on its own is enough.

It helps a great deal that my particular brief here is to be 'Canon Pastor'. This makes the change from parish-based ministry less of a shock. We have a thriving congregation here in Rochester Cathedral - thought I suspect that may be the case with an increasing number of cathedrals - and it would be impossible not to feel part of it in a very short space of time.

The structure is different from that of a parish, of course, and it is interesting to arrive whilst the current one is still in place: we shall have something different in a year or two, when new Statutes and Constitution are agreed. For the moment the decisions are taken solely by the Dean and Chapter. Like the team of clergy and ministers I came from, we try to pray together regularly, and to work by consensus. Differences of outlook and opinion arise amongst us from time to time, and the Dean has to try and harness us so that we all pull in roughly the same direction! The ability to work together as colleagues will, I think, become increasingly important for future clergy. The Cathedral is in a good position to give a positive lead.

It is very stimulating that in addition to the many more professional - and paid - helpers in the life of the Cathedral than I found in a parish, there is also a huge range of volunteer support. It is quite clear that we couldn't possibly function without that, and of course the fact that they are here helps to build our community. That sense of community - and the very real commitment to the work of the Cathedral it demonstrates - is perhaps the most dominant impression I have had of life here. We are increasingly confident that Rochester Cathedral is a very good place to be.

Jonathan Meyrick

THE 1998 SAINTS' FESTIVAL

The 5th Rochester Saints' Festival, which took place, mainly in the Cathedral, last October, was a triumph for the Friends who sponsored the event. It proved to be highly successful both financially and artistically and raised the profile of the Association of Friends of Rochester Cathedral throughout the Diocese and beyond.

The Festival was inaugurated at a Choral Eucharist at which the Dean presided and preached. The three Cathedral choirs with soloist and chamber orchestra performed Haydn's Choral Mass, *Maria Theresa*. This proved to be both musically and spiritually uplifting for a congregation that filled the Cathedral nave. The joyous mood was echoed by a celebratory quarter peal of bells at the conclusion of the service.

Three diverse performances were given during the first week of the Festival. Medway Little Theatre and Musica Cantiana provided a Gala Evening of 17th century Words and Music in the grand surroundings of the historic Gilt Room of the Guildhall, Rochester. This production was extremely well received by a large audience. Two evenings later, the talented young musicians of the Kent Youth Wind Orchestra performed a whole range of works spanning the centuries. It was a rare opportunity to hear such a broad repertoire of music in the Cathedral nave and was enjoyed by an appreciative audience. The week concluded with a most successful first visit to the Cathedral by the Dartford Symphony Orchestra under its conductor George Vass. This splendid orchestral concert again played to a capacity audience. Soloist Freya Kirby showed sympathetic understanding in her impassioned readings the Bruch Violin Concerto. Elgar's Serenade for String Orchestra was beautifully played with sonorous string tone filling the nave. The concert concluded, to great acclaim, with Schubert's Unfinished Symphony.

The main event of the second week was the production of Benjamin Britten's popular opera *Noye's Fludde*. This was directed by the Cathedral's Director of Music, Roger Sayer and produced by Hazel White. The cathedral was alive with so many young people and their supporters in role as actors, musicians and production assistants. Tremendous credit must be given to all those responsible for making this a vibrant, exciting and memorable event. Four performances were held over three days, to a full audience on each occasion.

One of the aims of staging *Noye's Fludde* was to encourage young people to participate and enjoy aspects of our Festival. It was reassuring that so many young members of our local community were eager to take part; to provide enjoyment and benefit within the diocese and to make such an important contribution to the Festival's success. The production was a fitting tribute to the inspiration behind it - Hazel White - who sadly died just prior to the commencement of the Festival. This was a tremendous shock for us all. Those

of you who knew Hazel will agree that it was always great fun to be in her company and to share her immense enthusiasm for the world of theatre and drama. Most important was her dedication to and encouragement and guidance of young people. She would have been justly proud of their achievements. The Association of Friends dedicated Noye's Fludde to her memory.

In conclusion, the Council of Friends, who were instrumental in driving forward the 5th Saints' Festival, would like to acknowledge and thank all those performers and audiences, who contributed their time and talents to making the 1998 Festival an undoubted success.

Michael Baillie

CALLING, CALLING

Church bells are part of traditional England: a late summer's afternoon, the sun in a clear blue sky, a game of cricket on the village green, and in the distance the sound of bells ringing for Evensong at the village church ...

The art of change ringing is a system of bell ringing practised almost uniquely in England. The system evolved in the 15th and 16th centuries and has remained virtually unchanged ever since. There are, in the world, approximately 5,600 churches where bells are rung in this manner. Of these, 5,500 are in the British Isles and 5,300 are in England. Most of the Anglican cathedrals in England have bells hung for ringing; the exceptions – Ely, Norwich and Salisbury – have mechanical chimes. Here at Rochester we have 10 bells hung for ringing, and these bells continue a tradition which starts in the 12th century.

The earliest record of bells here dates from 1154 when Prior Reginald *fecit duas campanas et posuit eas in majori turri. Una fracta apposita est ad aliam campanam faciendam* (made two bells and put them in the greater tower. Another bell was made from cracked one). We believe the greater tower refers to Gundulf's tower, built probably as a defensive work and the bells may have been the watch or alarm bells. It is interesting to note that the word 'belfry' originally meant watch tower.

The central tower was built up in the 14th century. In 1343 a document records that Bishop Hamo de Hythe had the tower heightened and hung four bells in it. This is the tower which houses the current bells. Very little is known about what happened to those first bells, but we know that by 1683 there were six bells in the tower. Although not the same as the bells Bishop Hamo installed, it is very likely that the metal of these bells was used when the replacement bells were cast.

The tower held six bells right up to the beginning of this century. Then in 1904

Thomas Hellyard Foord rebuilt the tower with the spire and augmented the six bells to eight. In 1921 the Dean and Chapter commissioned Gillett and Johnson of Croydon to recast the eight bells and provide a new ring of ten bells. It is these bells which are now in the tower.

The ten bells are tuned to the scale of D major, the heaviest bell, the tenor, striking the note D, and weighing just over 1500 kg (1.5 tons). The lightest bells, the treble, weighs almost 300 kg (a third of a ton) and strikes the note F#. They are hung in a steel frame which was installed by John Taylor and Company (Bell Founders) Ltd of Loughborough in 1960, replacing the frame built by Gillett and Johnson.



The Cathedral bells in the 'up' position, ready to be rung. The tenor is bottom centre and the treble is bottom left. (Photo: N. Jones)

A bell is chimed if it is either struck by a hammer or swung through small arc. For a bell to be rung it has to swing through a greater arc. In the case of change ringing the bells swing through a complete circle each time they sound. The bell is hung from a headstock which is supported at each end by a bearing on the bell frame. Also on the headstock is a grooved wheel through which the rope passes. A 'stay,' usually made of wood, is connected to the other end of the headstock. This rests against the slider when the bell is in the 'up' position, enabling the bell to be rested with the mouth facing upwards.

As the ringer pulls the rope, it causes the bell to swing through a circle. As it does, the rope is wound up around the wheel. When the ringer pulls the rope

again, the bell swings back the other way and the rope unwinds. Each time the ringer pulls the rope the bell sounds just once. Because each ringer is able to control when their bells sounds it is possible to change the order in which all the bells sound. Hence change ringing.

Whilst we do not ring tunes, each piece we ring has a name. 'Call changes' are the simplest piece, when the conductor calls out the order in which they wish the bells to ring, each bell having been assigned a number. 'Methods' are more complex. Each ringer is required to memorise a set pattern. These methods have names such as Plain Bob, Cambridge Surprise, or Grandsire. Each method has a suffix - for example, Minor, Triples, Major or Royal. This suffix tells the ringers how many bells are to be rung. Thus, Plain Bob Minor will be rung on 6 bells; Grandsire Triples on 7 and Cambridge Surprise Royal on 10 bells.

The Rochester Company of Bell Ringers was founded in 1904 as the Rochester Cathedral Bellringers' Society. We are affiliated to the Kent County Association of Change Ringers, an organisation which promotes bell ringing within Kent. We exist to provide a team of ringers to ring the Cathedral bells for services, weddings and special events. Currently there are 10 full members in the Company, although we have several ringers who are learning to ring. There are also some local bell ringers from other churches who come along regularly to help us, and we are sometimes able to welcome visiting bell ringers from further afield.

In the past years we have enjoyed two ringing tours, one visiting some churches in London and the other visiting churches in East Sussex. In addition to our normal ringing, other occasions when we have rung include the Evensong attended by Rochester upon Medway City Council, the Carol Services, the Memorial Service for Diana, Princess of Wales. The start of the Saints' Festival was marked by a quarter peal which lasted for about an hour. During this ringing, each ringer rang their bells 1260 times.

There were three full peals last year. A peal takes about three and a half hours, and each ringer will ring their bell more than 5000 times. These take place on Saturday mornings when the noise in the High Street and around the Cathedral makes the ringing less intrusive. The first peal, in February, was rung by members of the Kent County Association of Change Ringers as a farewell compliment to Canon Lea. The second, in May, was by a visiting band of ringers representing the Chester Diocesan Guild of Bell Ringers. The third, in August, was rung by the Ancient Society of College Youths, the oldest active bell ringing society in the country. Those who rang in this peal were members of the Westminster Abbey band. There was an unsuccessful attempt at a peal in November by members of the Kent County Association of Change Ringers as a 50th birthday compliment to HRH the Prince of Wales and 90th birthday compliment to Mr Len Crouch of Frindsbury, who was, until a few years ago, the Vice Captain of the Cathedral Company of Bell Ringers. Though unsuccessful as a peal, a quarter peal was achieved.

The year 2000 approaches and it is hoped that all the bells nation-wide can be rung to mark the start of a special service. In 2004 the Cathedral celebrates the 1400th anniversary of the founding of the diocese, and in 2021 the bells will be 100 years old. All of these events are worthy of being marked, and surely the bell ringers will be involved.

We are able to teach bell ringing to the complete novice and, as already mentioned, we currently have some who are learning to ring. Bell ringing is like learning to play any other instrument: it is not something that one can pick up instantly. In fact, it may take several months just to be able to control a bell. However, I firmly believe that in order for band to remain healthy we need to continue to recruit new ringers.

We ring on a Sunday morning, usually for Mattins and we practise on a Thursday evening, usually at the Cathedral but sometimes we visit other churches in the area. Any prospective bell ringer is welcome to join us: I can be contacted *via* the Cathedral Office.

Neil Jones

Tower Captain

The 19th Century Bells

From J C Stahlsmidt, *The Church Bells of Kent* (1887)

Bell	Diameter	Weight	Note	Inscription
Treble	34î	5 cwt	B	Cast 1695. Recast 1770 by Pack & Chapman, London
2	34.5î	9.5 cwt	A	No inscription
3	40î	12 cwt	G	JOHN * WILNAR * MADE * ME 1635
4	44î	14 cwt	F#	JAMES BAGLEY OF LONDON Made Me 1712
5	48î	18 cwt	E	*CHRISTOPHERVS*HODSON*AD*MDCXXXIII oooo FECIT oooooo ANNOQUE*SERNIS*REGIS*CAROLI*() II*XXXV (Royal Arms on Waist)
Tenor	52î	26 cwt	D	FECIT CHR HODSON. AD. MDCL XXXIV. REGIS CAROLI II. XXXV. REFECIT THOS MEARS AD. MDCCCXXXIV. REGIS GULIELMI. IV. V

The 20th Century Bells

The current ring was recast and augmented as described above.

Bell	Note	Diameter	Weight (cwt-qtr-lbs)	Inscription
Treble	F#	27.5"	5-3-7 (296 kg)	To the Glory of God and in proud memory of our dear son 2nd Lieut. George White Willis RAF, who was killed in France on 4 January, 1919. <i>At the going down of the sun and in the morning we will remember them. As the stars that are starry in the time of our darkness to the end, to the end they remain.</i>

2	E	29.125"	6-1-19 (328.2 kg)	As above
3	D	30"	6-1-22 (329.9 kg)	In remembrance of S. Reynolds Hole, Dean, died 27 August, 1904, T.H.F. U.S.S. Pittsburgh In Memory of 1920
4	C#	31.5"	6-3-17 (352.5 kg)	T.H.Foord gave me, 1904 Recast in memory of Frederick Wade Hobson d. 25 May 1903, and of Eliza Keyworth Hobson his only daughter, died 15 September, 1914)
5	B	33.5"	7-1-19 (379 kg)	In remembrance of W.W.F., died 10 September, 1881. Recast as a gift from the Cathedral Ringers.
6	A	36.375"	9-1-21 (481.7 kg)	In remembrance of M.F., died 1 July 1896. T.H.F. Recast in memory of Harold Albert Brand and Charles Walker Edward, Cathedral Choristers, who fell in the Great War 1914-1918.
7	G	40.125"	11-1-26 (586.2 kg)	In remembrance of E.S.W., died 6 September 1896. T.H.F. Recast in memory of Bertram Luard-Selby, Cathedral Organist and Choirmaster. Died St Stephen's Day 1918. Laudo Deum Verum, plebem voco. Congregatio Clerum
8	F#	43.375"	15-0-9 (767.1 kg)	Vidua et Socii me refecerunt. In Memoriam Ernaldi Lane DD. Hujusce Aedis Decani. Obit 16th Jan: 1913. Adeste Fideles. <i>(His widow and friends made me. In memory of Ernald Lane, DD, Dean of this Cathedral died 16 January 1913. O come all ye faithful.)</i>
9	E	48"	20-0-13 (1023.3 kg)	Olim Thalebot Nunc Talbot Vocor. In die S Andrae MCLIV. T.H.F. Restauravit. Recast in memory of Samuel Cheetham, DD, Archdeacon and Canon of Rochester, died 19th July 1908. <i>(I was once called Thalebot, now Talbot. On St Andrew's Day. 1154. T.H.F. restored me.)</i>
Tenor	D	53.75"	30-0-14 (1531.9 kg)	I was recast in memory of Francis Edmund Storrs, R.N.V.R., Son of the Dean, died 10th November, 1918, eve of the Armistice. ΚΑΤΕΤΤΟΘΗ Ο ΘΑΝΑΤΟΣ ΕΙΣ ΝΙΚΟΣ <i>(Death is swallowed up in victory.)</i>

Total weight: 119.027 cwt (6060.4 kg)

SAXON ROOTS

Over an eight month period (April to November 1998) the Canterbury Archaeological Trust undertook observations and excavations over an extensive area to the west and south of Rochester Cathedral prior to a new cobbled road surface being laid. Thanks are extended to the then Rochester upon Medway Council for funding the archaeological work and to the many individuals involved who have given assistance before, during and after the on-site work.

An earlier article (Ward 1998) referred to the finding of the Roman South Gate. Since then a considerable number of masonry structures have been found during the perambulation of the cathedral precincts. However, the most important was uncovered in almost the final stages of the project.

The Saxon Cathedral

In 1889 Canon Grevile Livett reported in *Archaeologia Cantiana* on his findings the previous year during the underpinning of the west front of the cathedral. The article entitled *Foundations of the Saxon Cathedral Church at Rochester* described the remains of the east end of an Anglo-Saxon church, the apse of which is marked out in the floor of the nave. Livett also found masonry immediately to the south of the south wall of this church which, prior to the repaving project, the present writer had always regarded as being a *porticus* or side chapel, such as existed at St. Pancras, Canterbury, Reculver and Bradwell (Essex). In 1898 William St. John Hope reported that a larger Anglo-Saxon church had been discovered in 1876 beneath the south wall of the Norman nave (Hope 1898, p.214-5). To this structure we shall return. In 1968 Raleigh Radford believed he had found a Saxon church below the floor of the Norman nave on the north side of the crossing (Radford 1969, p.13-16), but the information he recovered can be interpreted in other ways (Ward 1996).

Neither in the present project nor in that of the nineteenth century were artefacts found to date the building or indeed, if we are totally objective, was enough evidence forthcoming to identify its function. However, since it was first discovered this building by implication, if not statement, has been regarded as the church founded by St. Augustine in 604 on land given by Aethelberht King of Kent c.590-c.616. This identification being based on three pieces of evidence:

a). The ground plan of the building. The apse and nave arrangement being typical of seventh century Kentish churches is the strongest argument in favour of a seventh century date. However, the ground plan of apse and nave could represent a Roman structure.

b). The parallelism of graves to the south and east (Livett p.262, but later only describes one on the *north*, p.265, and one to the east) of this structure. The argument being that as the graves are Christian and are parallel to the building

found this must therefore be the church constructed in 604. Even assuming the graves are Saxon, of which there is no proof, the logic behind this argument escapes me. The parallelism of the burials observed by Livett could merely represent alignment on an already derelict structure or a building further to the east. It becomes a circular argument: there is a Saxon church therefore the burials are Saxon - the burials are Saxon and as they are aligned on the building found, therefore it too must be Saxon.

c). Documentary evidence. The Venerable Bede writing c.730 tells us that a church dedicated to St. Andrew was founded in 604. A building with an apse and a nave has been found: therefore this is the church of that date. Obviously another unsound argument. The statements by Bede concerning the foundation in 604, subsequent names of bishops and the sacking of Rochester in 676 tell us nothing of the position of the church. The early Kentish charters also tell us little other than it was in the south part of the old Roman town. If we are objective, on this evidence we are unable to say that the structure discovered in 1888 and again in 1998 is the church constructed in 604. However !

The apsed building

Just 25cm below the modern road surface the remains of the structure first discovered by Canon Grevile Livett in 1888 were uncovered (fig 1). In the width of the narrow road (College Yard) in front of the cathedral it was known that a

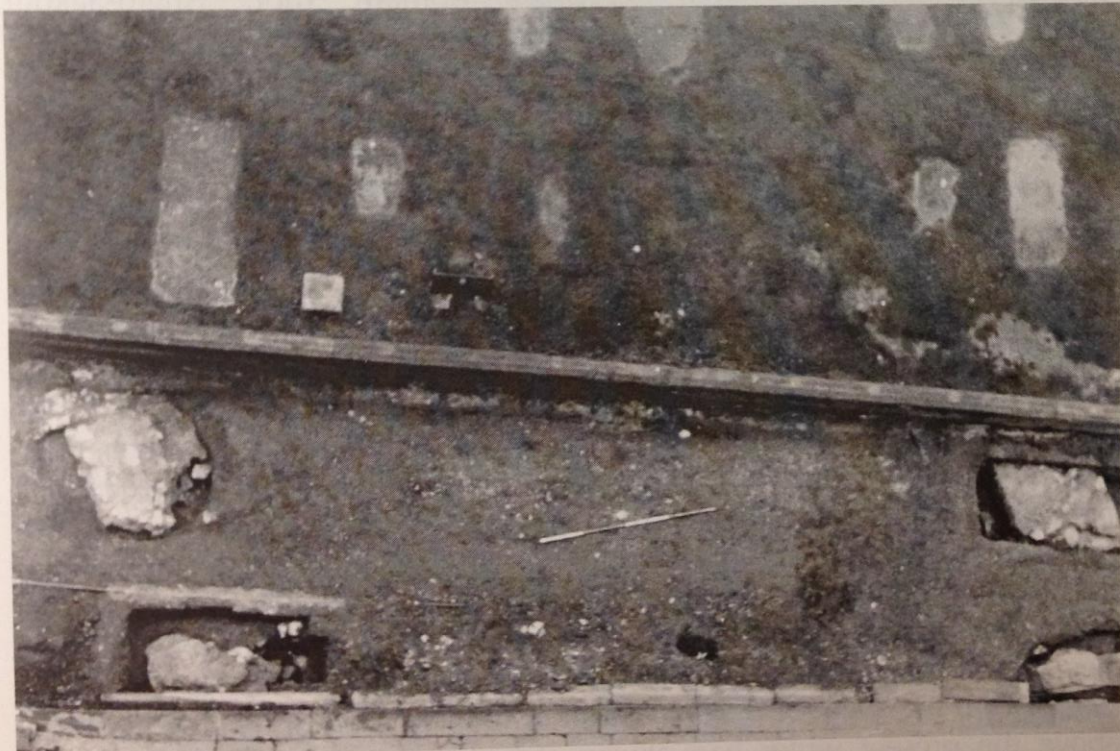


Fig 1: View from the Cathedral roof showing the four areas of wall belonging to the 7th c Anglo-Saxon church. A 19th c service trench cuts through them. The bottom right hand portion of the wall is part of the apse.

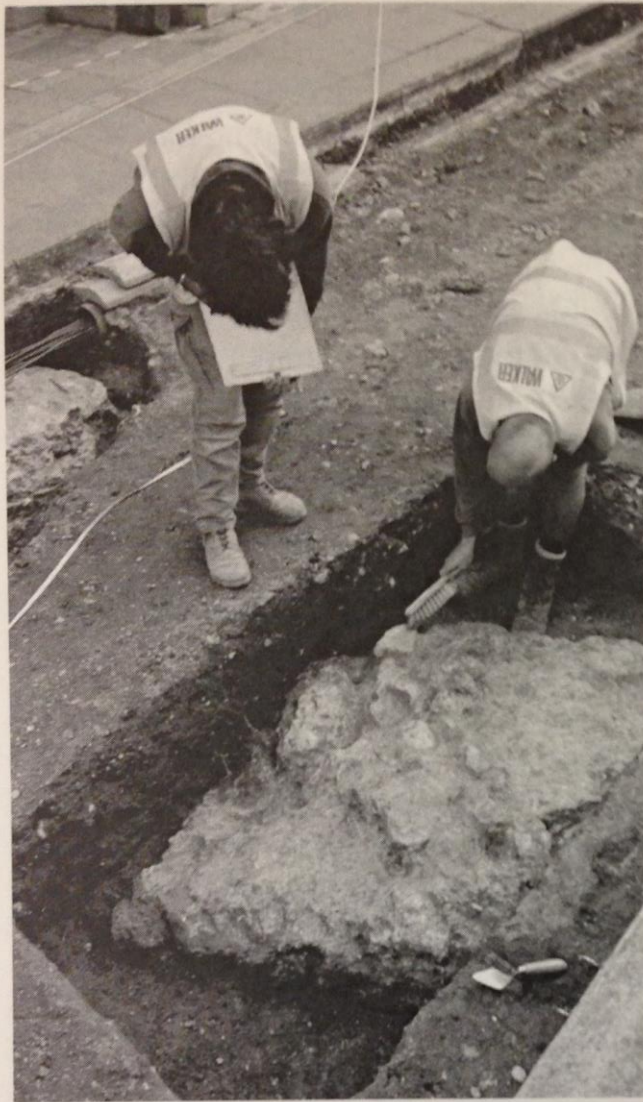


Fig 2: The north wall of the nave with the apse wall in the background.

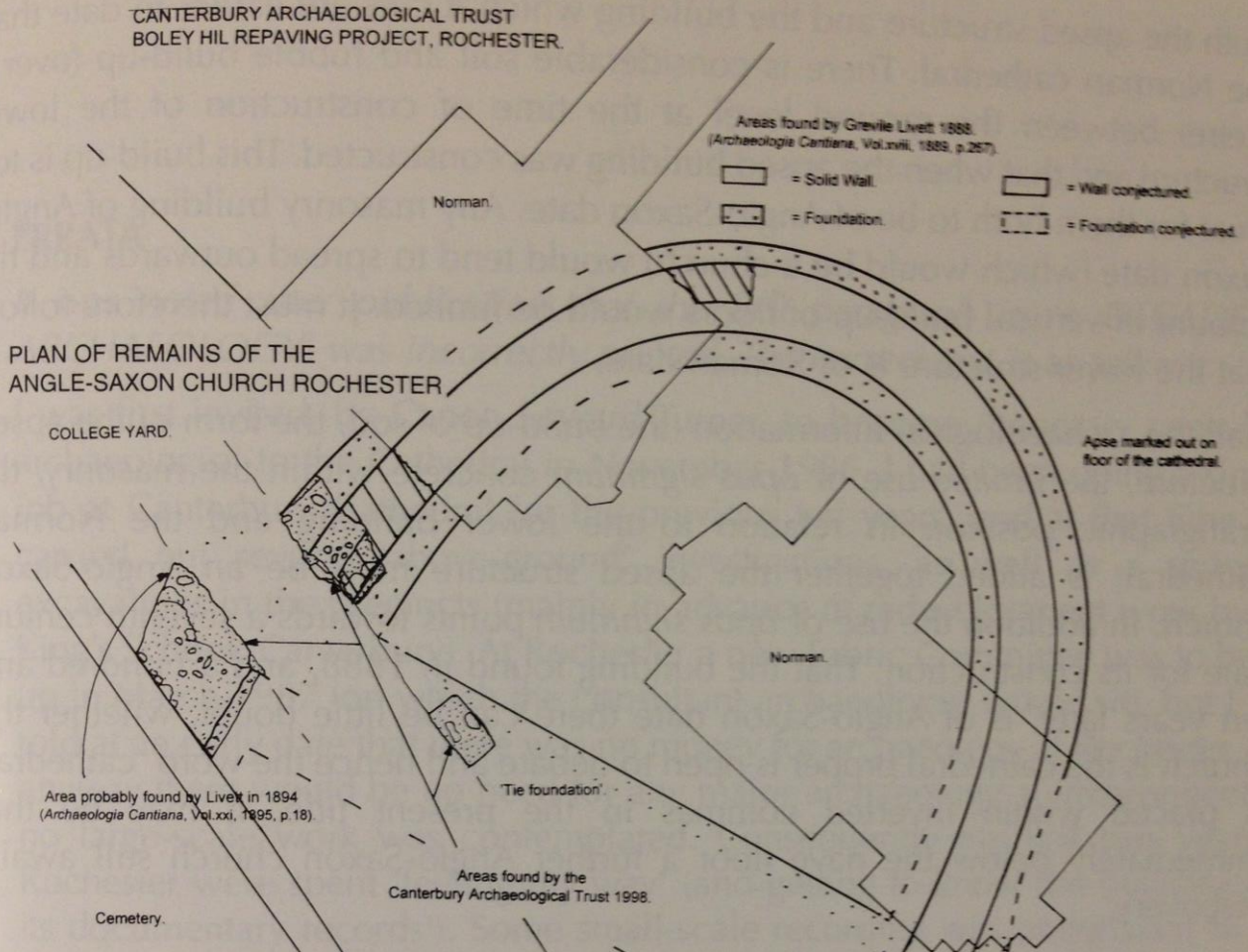
joint in the foundation between north wall and apse and the other confirmed the presence of a 'tie' foundation across the apse.

No floors of the structure survived, the whole area having been cut to pieces by medieval graves. However, the presence of part of the wall face showed that Anglo-Saxon floor level was considerably higher than the later medieval and modern floor level within the cathedral. As the Norman cathedral is constructed immediately on top of the earlier work this could be used as an argument for an Anglo-Saxon date. However, from a strictly archaeologically objective viewpoint a Roman structure would still be possible. By itself the relationship means little. Of much more importance is the presence of the masonry, found by Livett, to the south of the south wall of the Anglo-Saxon church. As stated above the present writer had always regarded this masonry as forming a porticus or side chapel. However, analysis of Livett's text shows that the actual upstanding wall of this structure *must be cut* by the *foundation* of the south wall

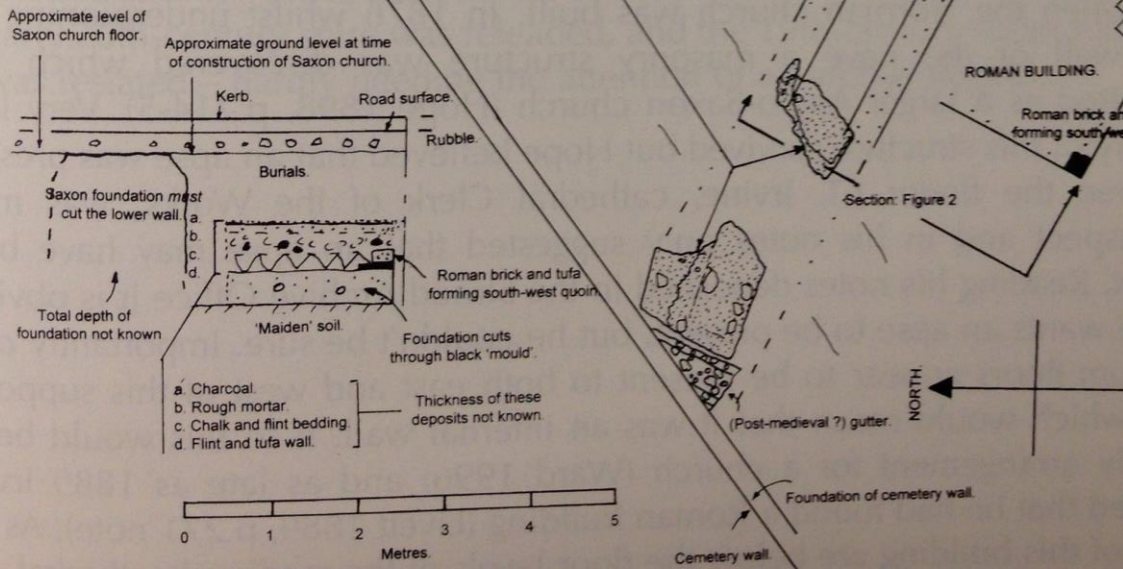
deep Victorian drain trench was present and this was found to cut through the north and south walls (fig 1). The observed sections of 1.25m wide wall (or rather foundation) (fig 2) varied between 0.75m and 1.50m long. Only the north-east portion produced an actual fragment of upstanding wall and this could be seen to have a slight curve on its inner face forming the beginning of the apse; part of this portion of wall was bonded by *opus signinum* concrete. This material is usually associated with Roman buildings but (importantly for the present study), was also used in seventh century churches which were being built by Roman (*not* Anglo-Saxon) missionaries using classical building techniques. The latest use of this type of concrete known to the writer is at Jarrow in 681 (Cramp 1969, p.45-9). Two small test trenches were dug, one of which produced the

CANTERBURY ARCHAEOLOGICAL TRUST
BOLEY HIL REPAVING PROJECT, ROCHESTER.

PLAN OF REMAINS OF THE
ANGLE-SAXON CHURCH ROCHESTER



SECTION BASED UPON GREVILLE
LIVETTS DESCRIPTION OF DEPOSITS
(Archaeologia Cantiana, Vol. xviii, 1889, p. 267)



of the nave (fig 2). In other words there is an earlier masonry building at a considerably lower level.

Both the apsed structure and the building which it cuts are earlier in date than the Norman cathedral. There is considerable soil and rubble build-up (over a metre) between the ground level at the time of construction of the lower structure and that when the apsed building was constructed. This build-up is too great for them both to be of Anglo-Saxon date. Any masonry building of Anglo-Saxon date (which would be a church) would tend to spread outwards and the amount of vertical build-up of floors would be limited. It must therefore follow that the lower structure is of Roman date.

If all the archaeological information (the build-up of soil, the form of the apsed structure, the *limited* use of *opus signinum* concrete within the masonry, the stratigraphic position in relation to the lower building and the Norman cathedral) is added together the apsed structure must be an Anglo-Saxon church. In addition the use of *opus signinum* points towards a seventh century date for its construction. That the building found in 1888, and a hundred and ten years later, is of Anglo-Saxon date there can be little doubt, whether the church is the cathedral proper is open to debate and hence the word 'cathedral' is placed within inverted commas in the present title. It may be that immediately below the nave floor a further Anglo-Saxon church still awaits discovery.

The 'church' found in 1876

The level of the Anglo-Saxon floor surfaces in relation to the medieval floors of the cathedral suggests that substantial truncation of the ground surface took place when the Norman church was built. In 1876 whilst underpinning the south wall of the nave a masonry structure was discovered which was interpreted as a larger Anglo-Saxon church (Hope 1898, p.214-5). Very little masonry of this structure survived but Hope believed that an apse was present. However, the finder J.T. Irvine, cathedral Clerk of the Works, was more circumspect and in his notes only suggested that an apse may have been present. Reading his notes deposited in the Strood Archive Office it is obvious that he wants an apse to be present, but he couldn't be sure. Importantly *opus signinum* floors appear to be present to both east and west of this supposed apse, which would mean that it was an internal wall. If so this would be an unlikely arrangement for a church (Ward 1996) and as late as 1889 Irvine believed that he had found a Roman building (Livett 1889, p.271 note). As the floors of this building are below the floor levels of the medieval cathedral and over a metre below those of the Anglo-Saxon church it must follow that the masonry and floors of this building are of Roman date. Overall one is left with the impression that St John Hope created an Anglo-Saxon church because he wanted one to exist rather than having the evidence to support his case. This

ERRATA

It was noted after publication that the first paragraph in 'A DECADE OF ARCHAEOLOGY' was incorrectly printed. The correct text is as follows:

I was first invited, by Canon Edward Turner, to become 'honorary consultant archaeologist' to the Cathedral in November 1986. I had been doing a similar job at Canterbury Cathedral for the previous ten years, and at that time had carried out several 'above-ground' investigations, as well as a series of excavations in the precincts (mainly in advance of redevelopment work by the King's School, Canterbury). At Rochester a new Fabric Committee was to be set up in March 1987 (on which the consultant archaeologist would sit), but I was told at an early date that there was no money for archaeology at Rochester, and anyway there would be no need for any major archaeological involvement, as no large-scale work was contemplated. Consequently my first two years at Rochester were spent 'feeling my way' (and getting to know the building and its documentary records¹). Some small-scale recording was undertaken of the Roman city wall (at Easter Garth) and on the fabric of the early 16th-century nave to the Lady Chapel. During minor repairs to the inside of this fine space, 18th-century brickwork was found behind the plaster in the north-west corner, and the date 1718 was seen on the eastern tie-beam of the roof. At this time the early 20th-century spire was reroofed, and the 19th-century south transept roof was reslated – hardly needing the attention of an archaeologist!

building and that cut by the seventh century church may form part of the same structure. Of the six or seven known Roman masonry structures within Rochester this is the first found to the east of the Boley Hill/Northgate road axis. The above article is only a brief summary of what was found during the course of the repaving project. At the time of writing, full analysis of the information recovered has not been completed; the interpretations offered therefore have to be regarded as provisional and may be subject to revision.

Alan Ward

Project manager, Canterbury Archaeological Trust

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A DECADE OF ARCHAEOLOGY

I was reslated - hardly needing the attention of an archaeologist!

In 1989 things started to change. In July I had to undertake rescue recording work in the checker yard on the east side of Gundulf's Tower when the drains for the new lavatories were put in. This gave some new useful insights into the nature of the tower.² At about the same time, I was amazed to 'discover' a remarkable iron-covered wooden door behind the present door into the stair-turret on the north-east side of the north-east transept. This door almost certainly dates from the late 11th or 12th century.³ Some time afterwards work started on cleaning and conserving the ruined west wall of the chapter house, and we were able to put in hand a major project to record in detail both faces of this wall.⁴ Here I was assisted for the first time by my very skilled draughtsman, John Atherton Bowen. After initial cleaning, each face was drawn at a scale of 1:20 (1:4 drawings were also made of all the 12th-century sculpture), and I was then able to analyse the fabric to try to sort out the different phases of work (Fig.1). We were also most concerned to see the great deterioration in the detail of the sculpture, which had been first exposed to the weather in 1936, when the main doorway was reopened for the first time in 400 years.

ROCHESTER CATHEDRAL WEST FRONT

GEOLOGY and CONSTRUCTION PHASES after Tim Birkin-Drown

- OAK STONE** C12th work and near-east C12th aisle doorway
- OAK HANDLE** Surviving northern outer part of west doorway
- BATH STONE** Rebuilding in 1025 by LN Collingham - C12th west window openings and pinnacles detailed records of reused C12th decorated blocks in spandrels were made prior to rebuilding
- MELKONSTONE** Rebuilding 1089-94 by JL Pevsner - Nth tower and upper part of Nth aisle west wall replacing C12th rebuilt in PORTLAND STONE; upper two stages and pinnacles of NW tower replacing C12th octagonal structure with TRACED STONE quoins and pinnacles (except for S. aisle west wall replacing C12th rebuilt in PORTLAND STONE); upper part and a half stage and pinnacles of SW tower; new pinnacles and ramp plain arches in outer parts and much replacement of weathered C12th ornament in upper parts; new statue of Bishop Gundulf and John I.
- FOUNDATIONS** Recorded by Abu GM Leff during underpinning work in 1930. His numbered profiles are shown here by dashed lines and the areas of masonry above each pile have been introduced from other parts of his records to show the general character of the fabric.

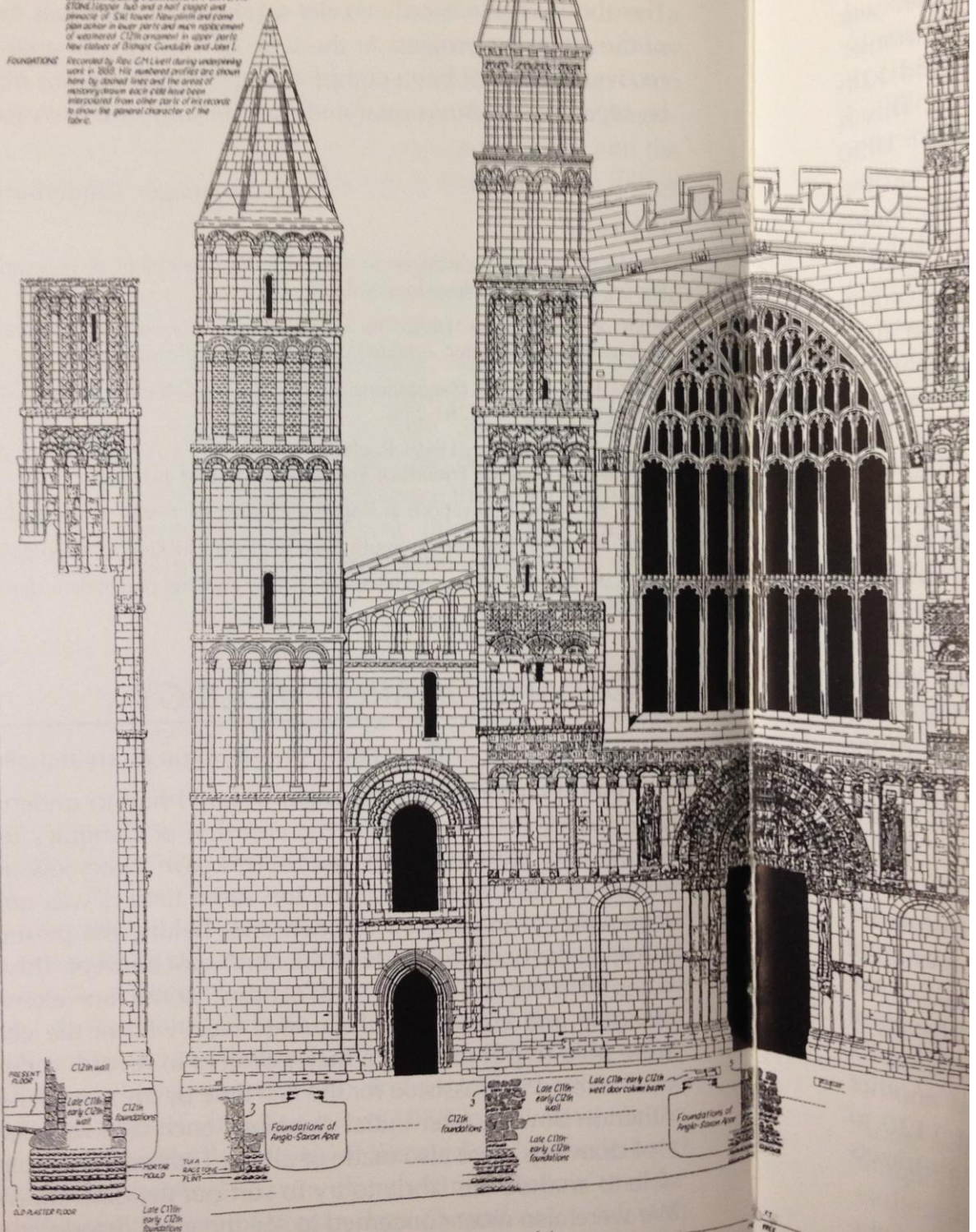


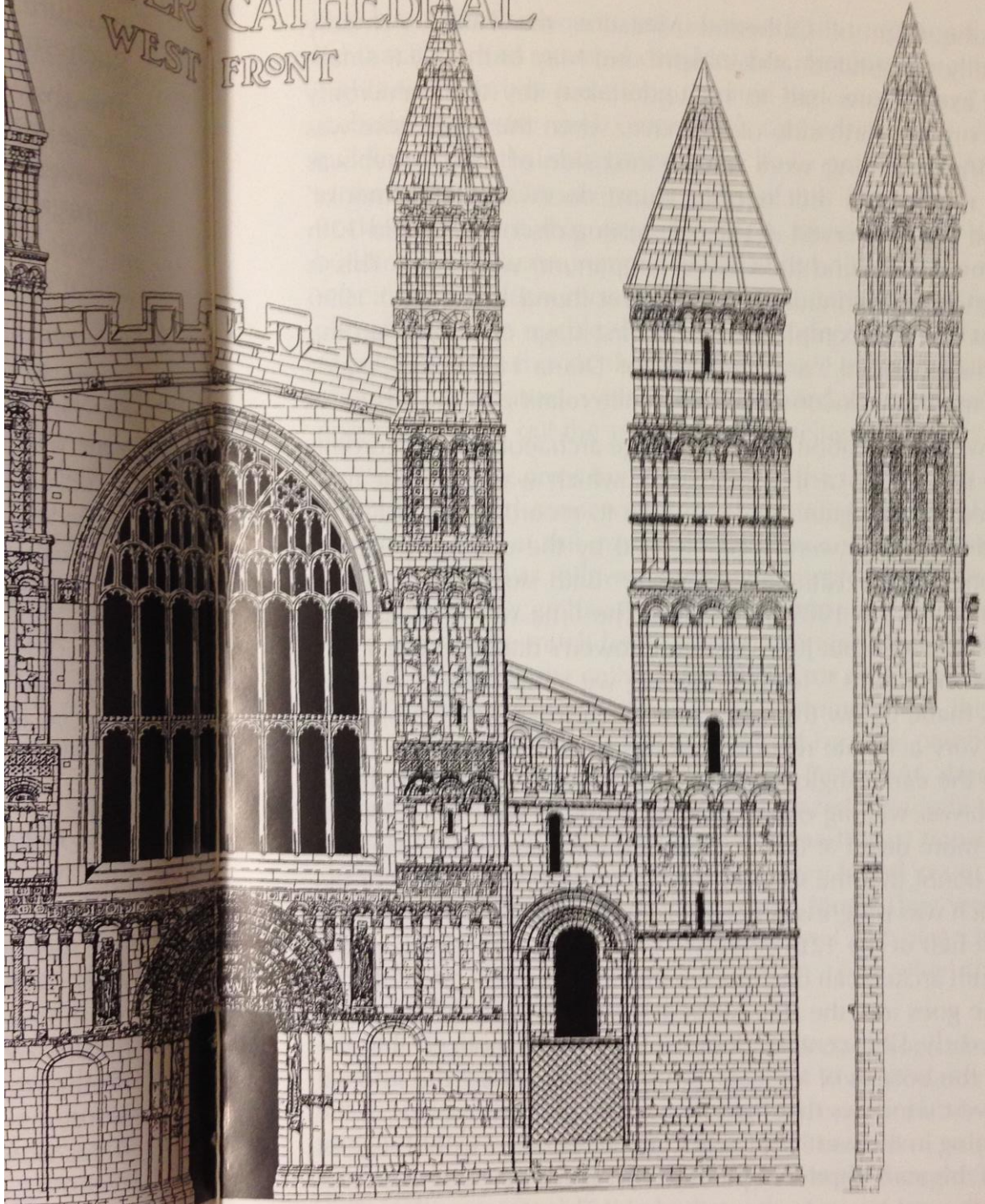
Fig. 1

Generated from a rectified photograph (AHC LMS) with additional surveying by John Allen for Downham, June 02

DRAWING: TRENK

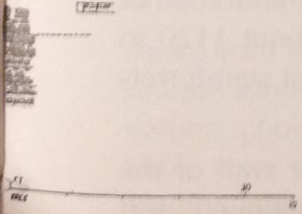
Drawing: TRENK

HESTER CATHEDRAL WEST FRONT



Late C11th - early C12th
west door column bases

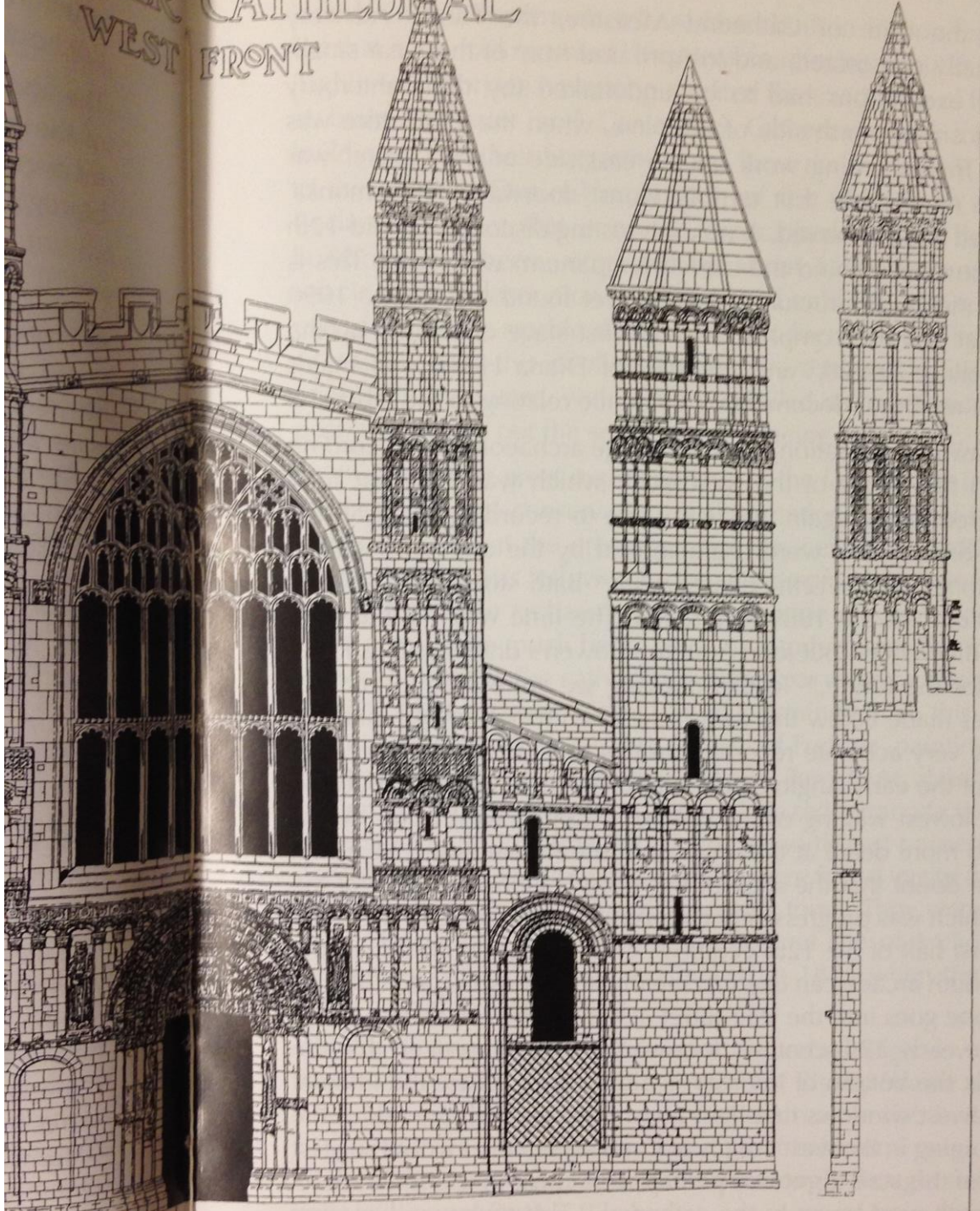
Foundations of
Anglo-Saxon Apse



Drawn 1901/2

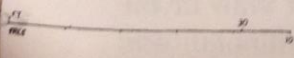
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WESTER CATHEDRAL WEST FRONT



Late C11th - early C12th
West door column bases

Foundations of
Anglo-Saxon Apse



Drawn 1/19/12

Generated from a rectified photograph (APC Ltd.) with
additional surveying by John Almeron Cowen 1965 June 22

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ROCHESTER CATHEDRAL WEST FRONT

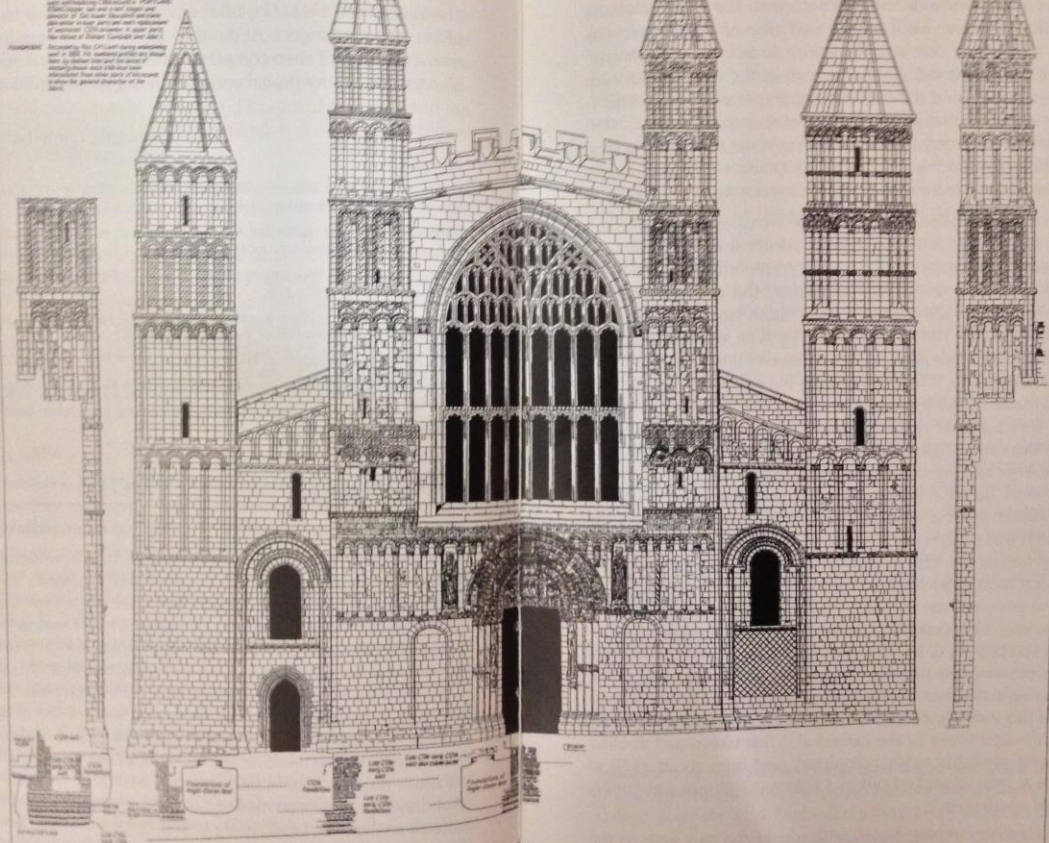


Fig. 1

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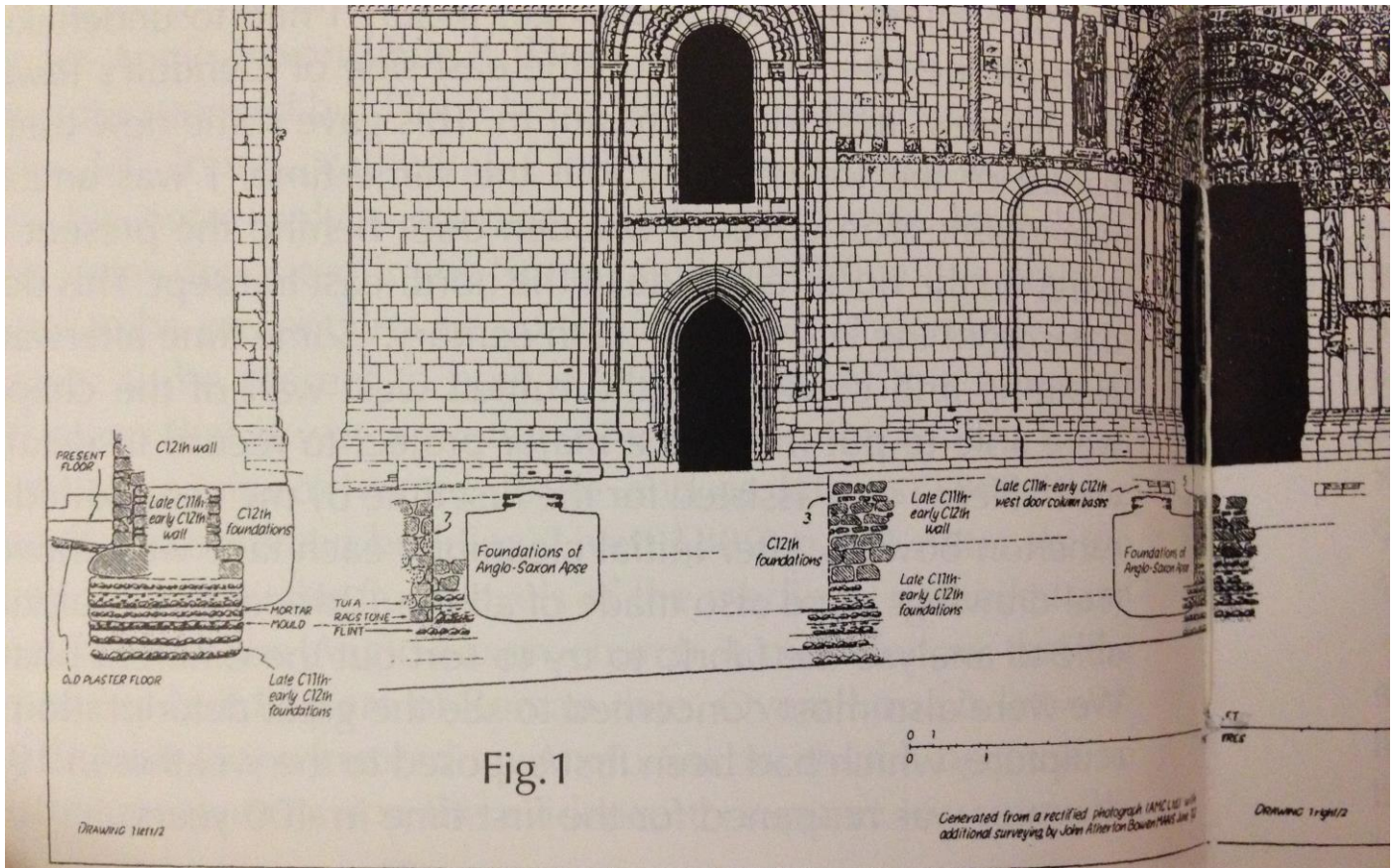


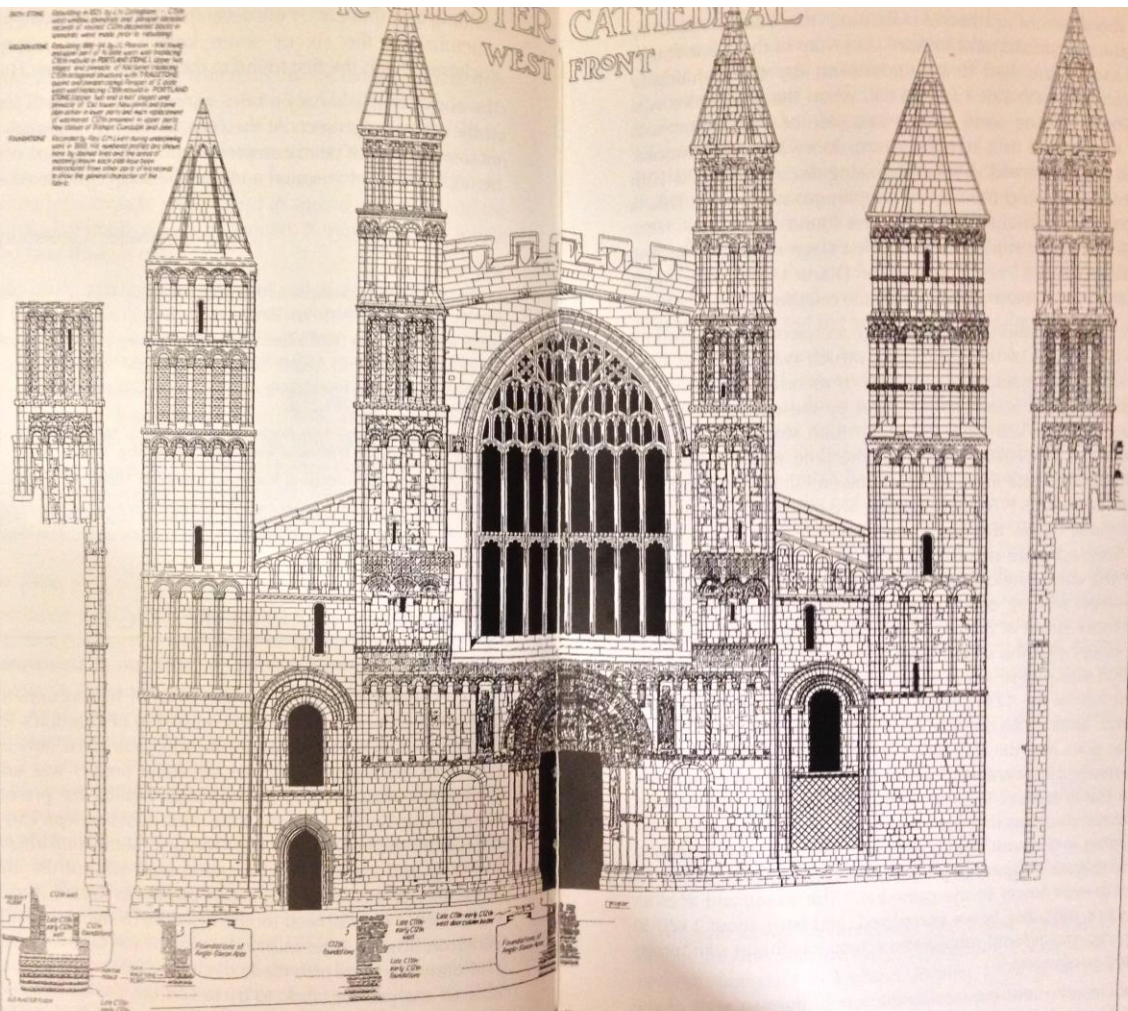
Fig.1

DRAWING 118/1/2

Generated from a rectified photograph (APMC 1.1.11) with additional surveying by John Atherton Bowen PHAS, June 12

DRAWING 118/1/2

WESTMINSTER CATHEDRAL WEST FRONT



WEST FRONT Showing a view of the Cathedral as it would appear if the West Front were to be reconstructed in accordance with the original design of the architect, and showing the position of the original West Front as it was before the fire of 1823.

REMARKS The drawing shows the Cathedral as it would appear if the West Front were to be reconstructed in accordance with the original design of the architect, and showing the position of the original West Front as it was before the fire of 1823.

FOUNDATIONS According to the original design, the foundations of the West Front were to be of the same height as the foundations of the Cathedral, and to be of the same width as the foundations of the Cathedral.

Fig. 1



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In 1990, following the Care of Cathedral Measure, the Fabric Advisory Committee was formally constituted, and in April and May of that year small-scale archaeological excavations had to be undertaken (by the Canterbury Archaeological Trust) on the north side of the nave, when the chair-store was being underpinned.⁵ The recording work on the east side of the cloister was continued when the remarkable (but terribly worn) doorway to the monks' dormitory was cleaned and conserved. A very interesting discovery of mid-12th century structural ironwork (behind the carved tympanum) was made. This is perhaps the earliest medieval structural ironwork yet found in Britain.⁶ 1990 was also the year that saw the completion of the first stage of setting-up the Lapidarium by Anneliese Arnold,⁷ and the start of Diana Holbrook's major survey of all the post-medieval documentary evidence relating to the fabric.⁸

The following year saw the realisation of a really large archaeological recording project. This was on the whole of the west front, which was that year fully scaffolded and cleaned. Once again, we were able to record in detail all the main phases of masonry, which were characterised by the different types of stone used: Caen stone for the 12th-century work,⁹ Bath stone for the 1825 work and Weldon stone for the 1889 restoration. The lime washing has now rather obscured the differences, but John Atherton Bowen's drawings (Fig.1) are a very fine record for the future.¹⁰ To this drawing we were able to add the important discoveries made below the west front when it was underpinned in 1889.¹¹ G.M. Livett's very accurate recording at this time allowed us to relate not only the levels of the early Anglo-Saxon church to the west front, but also the foundation and lowest walling of the original Norman west front. At this time I also looked in more detail at the remains of the Romanesque nave as a whole. There is little doubt that the shell of this nave is Gundulf's nave of the late 11th century, which was progressively reconstructed and refaced with new Caen stone in the first half of the 12th century.¹² Only on the south side of the main arches in the south arcade can one just see that the voussoirs (arch blocks) are still of tufa.¹³ If one goes into the stair-turret at the south-west corner of the nave (through a fine early 12th-century doorway), it will be noticed that the jamb on the north at the bottom of the stair is also of tufa, as are the internal quoins of the two lowest windows that light the stair-turret.¹⁴ All the rest of the original internal quoining in the west front is of Caen stone, and I would suggest that the lowest part of this stair-turret was perhaps first constructed in Gundulf's time for a proper south-west tower to the cathedral.¹⁵ This tower, and another on the north-west, were probably never completed, and from about 1120 to 1160 the west front was refaced and rebuilt as a screen,¹⁶ with just stair-turrets on the north-west and south-west.¹⁷

In 1991-2 work on cleaning and conserving the rest of the east wall of the cloister (mainly the facade of the dormitory undercroft) was continued, and during the course of this work it also became apparent that the original wall had

indeed (as the documents tell us) been built in Bishop Ernulf's time (1114-24), but that it too had received considerable refacing about thirty years afterwards.¹⁸ (Fig.2) Art historians have long debated the exact date of the 12th-century work at both Rochester and Canterbury Cathedrals (and their associated priory buildings), and their suggested dates have ranged widely from soon after 1100 to the 1170s.¹⁹ Our re-examination of the fabric both at Canterbury and at Rochester suggest that once the two cathedrals, and the principal monastic buildings, had been completed by about 1120, there was a long period of refacing and redecoration that continued until the 1160s, and that in the latter part of this phase marble shafts were introduced for the first time.²⁰ At Rochester, as at Canterbury, this involved the use of rare materials, Tournai marble and onyx marble. In the future, with a more detailed archaeological study, it should be possible to work out the sequence of refacing between c. 1120 and c. 1160.²¹

One of the other great improvements of the last decade in Rochester has been the cleaning and conservation of the interior spaces of the eastern arm. This started in 1992 at the crossing when the ceiling of 1840-5 was cleaned and restored.²² This was followed by the cleaning of the choir (walls and vault), and though little new archaeological information was forthcoming, it has allowed these areas to be much better seen and understood. The credit for most of this work should go to the cathedral architect (or more properly, the Surveyor to the Fabric), Martin Caroe, who has masterminded all this work. In 1993 the magnificent early 13th-century 'Wheel of Fortune' painting, one of Rochester's great treasures, was cleaned by David Perry.²³ At about the same time the contemporary (i.e. early 13th-century) glazed terracotta tiles at the entrance to the chapel of St. John-the-Baptist, in the north-east transept, were cleaned and consolidated. A few more of these tiles were found in situ the previous year, just to the north of Bishop John of Sheppey's tomb. They were buried beneath the late 17th-century rubble below the original site of Archdeacon Lee Warner's monument. This memorial was moved in 1825 when the Sheppey tomb was rediscovered by Cottingham.²⁴

Another important piece of small-scale archaeological work in 1993 was Dr John Blair's study of the medieval tomb of Bishop Walter de Merton.²⁵ Here he was able to prove that the broken Purbeck marble slab in the north-west corner of the north-east transept was the original base for a magnificent bronze effigy of the bishop.²⁶ For years this slab was wrongly thought to be part of the shrine of St William of Perth.

Apart from its wall-paintings and tiled floors, Rochester Cathedral has another unique survival from the early 13th century, the remains (albeit restored) of the earliest choir-stalls in England. During 1994 these timber back-stalls in the choir were carefully re-examined and reported on by Dr Charles Tracy, the leading authority on English choir-stalls.²⁷ The stalls must have been put in place in the new monks' choir just before 1227, when we know that the choir was

REMAINS OF THE WEST WALL OF
 THE CHAPTER HOUSE
 ROCHESTER CATHEDRAL

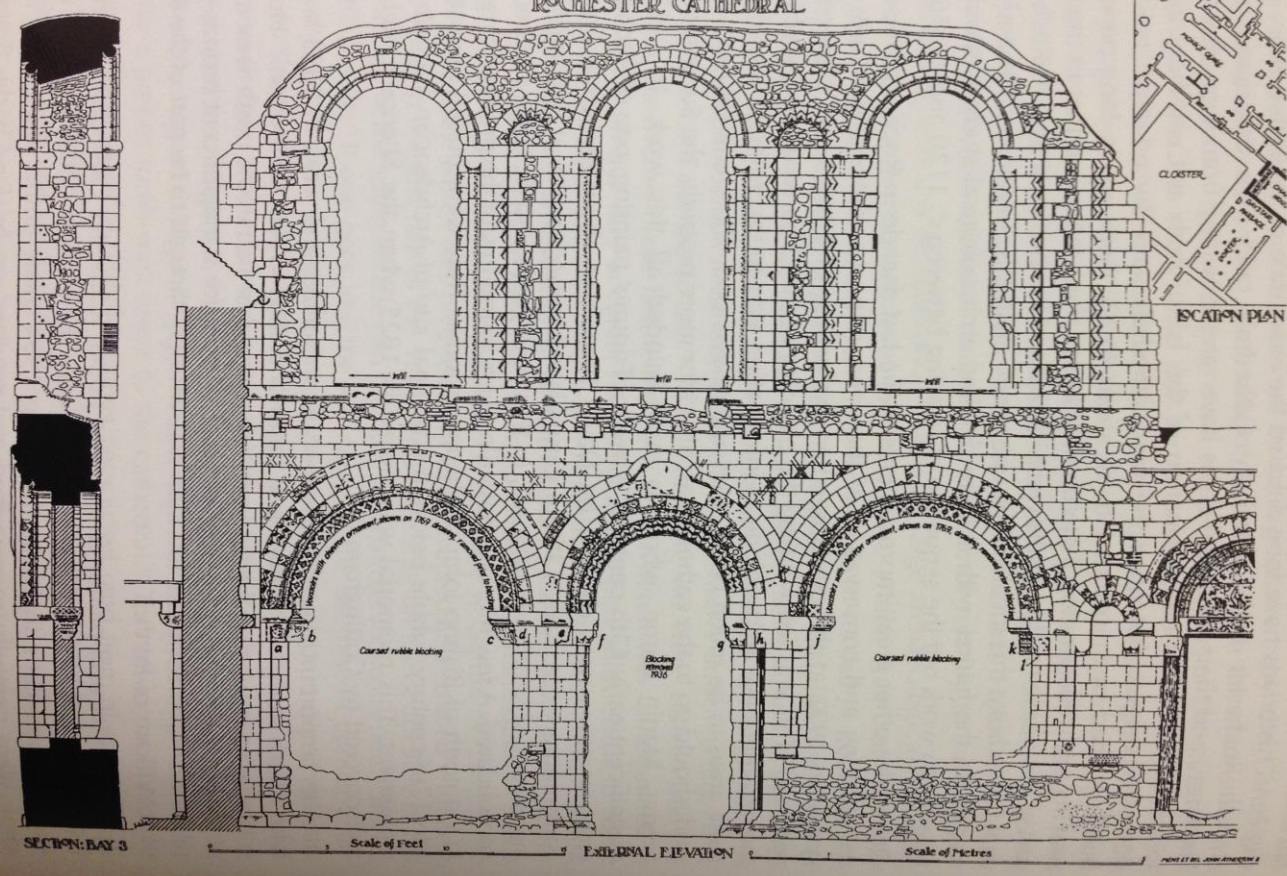


Fig. 2

REMAINS OF THE WEST WALL OF
THE CHAPTER HOUSE
ROCHESTER CATHEDRAL

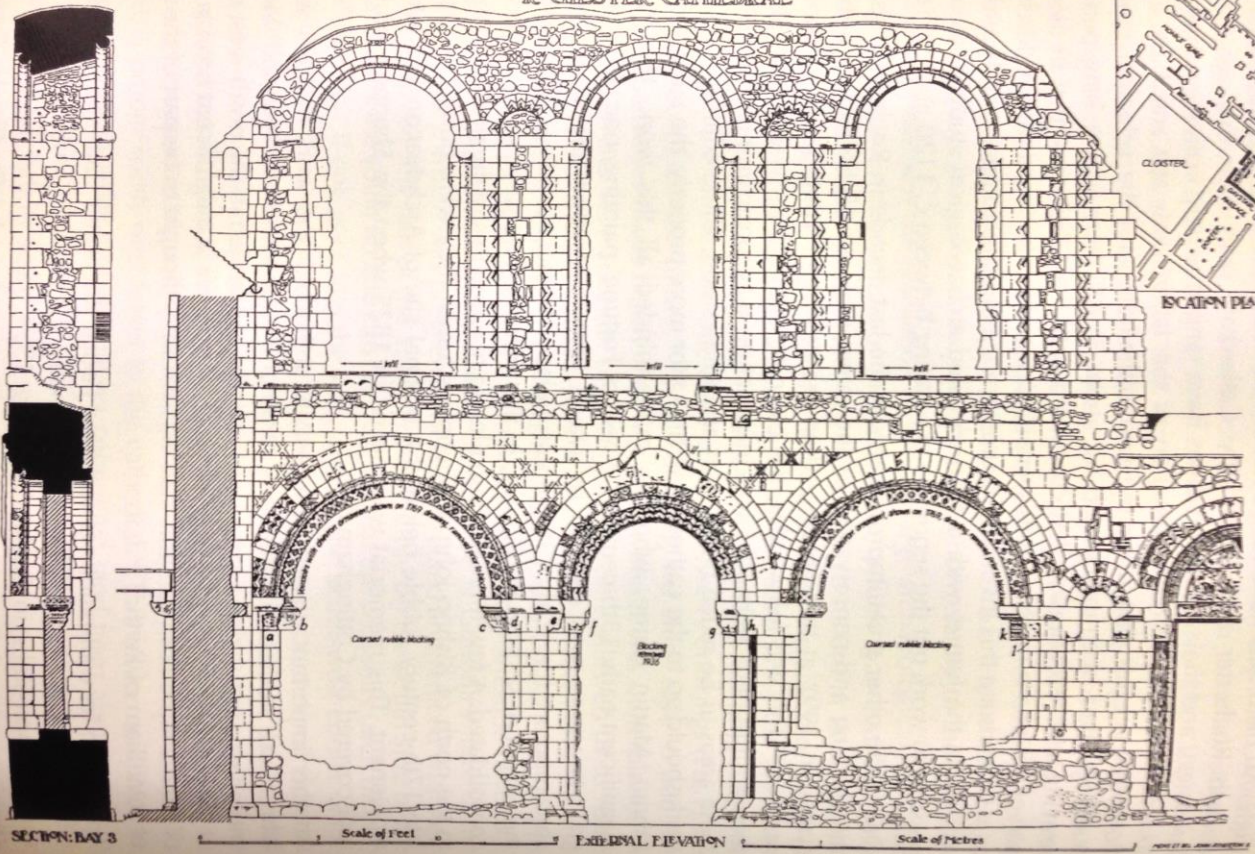


Fig. 2

first used.²⁸ The carpentry of the choir stalls, and of the nearby 'vestry' screen walls, in the south transept, was also examined and drawn by Cecil Hewett, the leading authority on historic carpentry. It is sad to record the death of Cecil Hewett in 1998.

The same year (1994) also saw the cleaning of the presbytery (some original colour was found on the late 12th-century vaults), and the re-lighting of the nave. I was also able to persuade Dr Bernard Worssam to make a general study of all the building stone in the cathedral,²⁹ and his more detailed work is still continuing in the crypt where archaeological work was undertaken between 1994 and 1996 during the restoration of 'St Ithamar's Chapel' in the eastern crypt.³⁰

Apart from the cathedral itself, I have long been interested in the topography of the cathedral priory, and indeed of the whole of Rochester. Without much more excavation work, it will not be possible to draw a more detailed plan of all the medieval buildings of the Benedictine priory. This is because, unlike at Canterbury, most of these buildings were demolished in the years following the Dissolution. The heart of the monastery was also, for a short time, one of Henry VIII's palaces, with the dormitory and refectory becoming royal lodgings. However, some important new fragments of information about the priory buildings have been forthcoming in recent years. Most recently, the lowest part of the heavily buttressed north wall of what was probably the late medieval cellarer's range was discovered in 1998 during the repaving work outside Minor Canon Row.³² A little earlier, restoration work on 'Phelips' Lodge' north-east of the cathedral, revealed that at the centre of the building were the remains of the 'New Lodging' of the last Prior of Rochester, who in 1541 became the first Dean.³³ This building, and the chamber over Sextry gate, are the only two places in the cathedral precincts which still have medieval roof trusses.

During the last year we have started to look in more detail at the extreme north-west corner of the crypt. and at the area on the south side of Gundulf's Tower. This is because a new organ blower is shortly to be installed here. Once again the small-scale programme of archaeological study relating to this work (to be carried out in the summer of 1999), should reveal some interesting new material.³⁴ We are also doing a full survey of the so-called 'Prior's Gate,' and its now demolished neighbouring buildings. Future work here may well throw new light on the later medieval south wall of the city and how it developed after the great siege of 1216.

Tim Tatton-Brown

References

- 1 Summarised in last year's Friends' Annual Report for 1997/8. 33-48.
- 2 See my brief report. 'Observations made in the sacrist's checker beside "Gundulf's Tower" at Rochester Cathedral - July 1989' in Arch.Cant. 107 (1990), 390-4. For a very long and full discussion of Gundulf's Tower, see now J.P. McAleer, 'The so-called Gundulf's Tower at

- Rochester Cathedral. A reconsideration of its history, date and function' *Antiqs. Journal* 78 (1998), 111-176.
- 3 J. Geddes, 'Some doors in Rochester Cathedral' *Friends' Annual Report for 1989-90*, 19-22.
 - 4 T. Tatton-Brown, 'The east range of the cloister' *Ibid.* for 1988, 4-8.
 - 5 Alan Ward, 'Excavations at Rochester Cathedral' *Ibid.* for 1996-9. 13-15.
 - 6 T. Tatton-Brown, 'The chapter house and dormitory facade at Rochester Cathedral Priory' *Ibid.* for 1993-4, 20-28.
 - 7 A. Arnold, 'The lapidarium' *Ibid.* for 1990-1, 21-2.
 - 8 Summarised in her chapter in N. Yates and P. Welsby (eds.), *Faith and Fabric: a history of Rochester Cathedral, 604-1994* (1996), 185-216. A copy of her full survey is in the cathedral library.
 - 9 We also found some original shafts of onyx marble on the outer northern side of the west doorway.
 - 10 They were drawn at a 1:20 scale, and are greatly reduced here.
 - 11 See G.M. Livett, 'Foundation of the Saxon Cathedral church at Rochester' *Arch.Cant.* 21 (1889), 17-72.
 - 12 As long ago pointed out by W.H. St John Hope in 'The architectural history of the cathedral church and monastery of St Andrew at Rochester' *Arch.Cant.* 23 (1898), 218-9. At this time too, Gundulph's aisle vaults were probably removed.
 - 13 They are now unfortunately thickly covered in limewash.
 - 14 The second of these windows has its upper part rebuilt in Caen stone.
 - 15 The larger nave piers immediately east of the west front, and some of the foundations (examined by J.T. Irvine and G.M. Livett, *op.cit.* note 11) also suggested that western towers were planned originally.
 - 16 See J.P. McAleer, 'The significance of the west front of Rochester Cathedral' *Arch.Cant.* 99 (1983), 139-158 and 'The west front of Rochester Cathedral: the interior design' *Arch.Cant.* 103 (1986), 27-43 for a full discussion of this.
 - 17 The north-west stair-turret was destroyed in the 18th century, and rebuilt in the last century.
 - 18 *Op.cit.* note 6.
 - 19 See McAleer in note 16 above.
 - 20 Marble here means a polishable stone, and not (as from the 19th century) a metamorphosed limestone.
 - 21 Similar work has recently been attempted on the 12th-century buildings at Canterbury Cathedral Priory, like the infirmary, *vestiarium*, infirmary cloister and *aula nova*.
 - 22 The work told us much more about Cottingham's 1840s restoration. See M. Covert, 'The Cottingham years at Rochester' *Friends Report for 1991-2*. 6-14.
 - 23 See *Friends' Annual Report for 1993-4*, 3-4.
 - 24 See John Physick's note on these monuments in *Friends' Annual Report for 1992-3*. 28-9.
 - 25 *Friends' Annual Report for 1993-4*. 28.33.
 - 26 The V-shaped fixings for the effigy are still clearly visible on the top side of the slab.
 - 27 *Friends' Annual Report for 1994-5*. 10-23.
 - 28 As it happens, Salisbury Cathedral acquired a very fine new set of 106 new stalls for its canons only 10 years afterwards. Remarkably they all still survive *in situ*.

- 29 See his 'A guide to the building stones at Rochester Cathedral' *Friends' Annual Report for 1994-5*, 23-34.
- 30 See my summary in *Friends' Annual Report for 1996-7*, 18-22.
- 31 A plan of the buildings was first published by W. H. St John Hope in *Arch. Cant.* 24 (1900), plate vii op. p. 48.
- 32 The recording work was done by Alan Ward of the Canterbury Archaeological Trust. He also recorded, briefly, fragments of the 7th-century church outside the west front, and a small part of the Roman south gate of the city.
- 33 See Chris Hebron's amusing article in *Friends' Annual Report for 1997-8*, 31-3.
- 34 We hope, for example, to find out more about the relationship between Gundulf's Tower and the crypt outer wall.

DEAN SCOTT

Robert Scott¹ was born at Bondleigh, Devonshire, where his father Alexander Scott was rector, on 26 January 1811. Scott's father moved to a living in the north and in consequence the boy attended Shrewsbury School when Samuel Butler (1774-1839), afterwards bishop of Lichfield and Coventry, was its distinguished headmaster.

Scott entered Christ Church, Oxford, along with Henry George Liddell (1811-88)², in 1830. Robert's undergraduate career was distinguished. In 1835 he became a fellow of Balliol and with Archibald Campbell Tait (1811-82); subsequently dean of Carlisle, bishop of London and archbishop of Canterbury, acted as tutor in that college until 1840.

Robert Scott was ordained in 1835 and held the college living of Duloe, Cornwall, from 1845-50. Scott was elected to a prebendal stall in Exeter cathedral in 1845 and held it until 1866. From 1850-54, the year he became select preacher at Oxford, Scott was rector of South Luffenham, Rutland.

Throughout his years as a college tutor and parish priest Dr. Scott 'manifested a zealous devotion to scholarship.' This brought its own reward in 1854 when he was elected to follow Dr. Richard Jenkyns (1782-1854) as master of Balliol, an office he held until 1870. Dr. Scott was professor of exegesis in the university from 1861-70. Under Scott, Balliol, already brought to a high place by Dr. Jenkyns, became one of the leading colleges in the university.

From 1836 Scott worked with his old friend Dr. H.G. Liddell, headmaster of Westminster School (1846-55), and dean of Christ Church (1855-88), on the Greek-English Lexicon which opened a new epoch in Greek scholarship in this country.³ Scott's and Liddell's work, based on Passow's Lexicon, was published by the Clarendon Press in 1843. Revision continued for forty years and was the constant occupation of the joint editors. A seventh, enlarged edition, came out in 1883.

Dr. Scott was nominated to the deanery of Rochester by the Queen, on the recommendation of W.E. Gladstone, in 1870. At the deanery he was noted both

for his learning and his piety. During his time as dean Dr. Scott found the time to sit on the committee for the revision of the Apocrypha and New Testament published in 1881. He also published a number of his sermons.

Dean Scott died at the deanery from prostate disease, and asteroma of the cerebrum on 2 December 1887. His successor in the deanery was Samuel Reynolds Hole (1819-1904). New altar rails were considered to be an appropriate memorial for dean Scott but this did not satisfy the in-coming dean, or the subscribers to the Dean Scott Memorial Fund. Both wished for a grander memorial. As a fitting memorial to his predecessor, Dean Hole proposed to take down the choir screen, replace it with one of open-work and cut openings in the south wall of the choir to construct a chamber for the organ. Such an alarming proposal brought an agitated correspondence from learned bodies. The proposal is the more amazing when one considers that the designs for the open-work screen were prepared by J.L. Pearson (1817-97), one of the finest of the Gothic-revival architects, who was architect to the dean and chapter at the time.

On the 22 June 1889 the president of the Society of Antiquaries of London wrote to the dean from the Society's rooms in Burlington House;

Very Revd Sir,

At the meeting of this Society held on Thursday last the following resolution was passed, *nemine contraicente*.

"The Society of Antiquaries hear with much regret that it is proposed to destroy or remove the ancient screen or *pulpitum* at the west end of the choir of the cathedral church of Rochester, an object unique of its kind and date, and also to pierce the side walls of the choir. Should there be any intention to carry such a project into effect they trust that the Dean and Chapter will consent to receive a deputation from this Society on the subject."

May I hope you will be able to assure me that this remarkable monument will be allowed to remain intact.

I have the honour to be &c.,
John Evans
Pres Soc Ant.⁴

To this letter the dean replied

The Deanery Rochester
Saint John Baptists Day 1889

Dear Sir

You will be delighted to read as I am disappointed to write that Mr. Pearsons design for substituting an open Screen of Stone for the block of masonry, &c., which now divide the nave from the choir in our cathedral, and for the removal of the organ, has been rejected by a majority of the Chapter.

Faithfully yours
S. Reynolds Hole
Dean⁵

Lord Sydney,⁶ Lord Lieutenant of the County and President of the Kent Archaeological Society, wrote to protest in the name of the Society that such an act of vandalism not be carried out. Fortunately it was not. Work on the altar

rails, which were not controversial in any particular, proceeded. On 25 April 1889 Messrs White and Sons of Oxford Street had been paid £60-00-0 for new rails for the high altar. These and a new reading desk for the sedilia⁷ costing £40-00-0, by the same firm, were an appropriate memorial to dean Scott and were in use a year and a half before the rest of his memorial was completed.

The special chapter called to consider the dean Hole's proposal met before either Mr. Evans or Lord Sydney wrote their letters. After rejecting the proposal, the chapter considered an alternative plan to decorate the plain west side of the screen with statues standing beneath canopies, but varied this by suggesting it might be more satisfactory to install stained glass windows in the Lady Chapel. This suggestion did not please either the dean or the subscribers and so the chapter "in deference to the wishes of the Committee" gave its consent for the statues.⁸ Pearson's letter forwarding the design for the ornamentation of the west side of the screen was written on October 21, 1889.⁹ After this had been approved by the chapter the canopies and statues were carved by Nathaniel Hitch.¹⁰ Dean Scott's memorial in its entirety was unveiled on October 17, 1890.

Quotations from documents in the archives of the dean and chapter are reproduced here with their kind permission.

David A.H. Cleggett

Notes

- 1 Because of a shortage of time available in preparing this article, the biographical material for Robert Scott has of necessity been gleaned from an essay in the Dictionary of National Biography.
- 2 One of dean Liddell's daughters was Alice, immortalised in the pages of Alice in Wonderland.
- 3 The Oxford Companion to English Literature, Oxford University Press, third edition 1946.
- 4 Archives of the Dean and Chapter of Rochester, DRc/Emf 64/5/4.
- 5 *ibid* DRc/Emf 64/5/5.
- 6 Townshend, John Robert (1805-90), third viscount Townshend. Lord of the bedchamber to William IV (1835), lord-in-waiting to Queen Victoria 1841-46. Held court appointments in two of Gladstone's administrations. Created earl Sydney, 1874.
- 7 The desk at the foot of the steps leading up to the sedilia has been removed but part of the metal work has been incorporated into a screen in the organ loft.
- 8 Chapter minutes, DRc/Ac 15.
- 9 *ibid* DRc/Emf 64/5/24/1.
- 10 Hitch, Nathaniel (1846-1938), a carver and sculptor of Gothic Revival church work executing more than 2000 figures for the architect W.D. Carŕe. Hitch worked for Pearson on the north transept of Westminster Abbey and he also worked for him at Truro cathedral.

THE INVENTORY

The 1990 Care of Cathedrals Measure required all English Cathedrals to compile an inventory of objects in the possession of the Chapter which were considered to be of 'architectural, archaeological, artistic or historic interest'. Rather surprisingly, in contrast to parishes, Chapters had not previously been obliged to maintain inventories. The advantages of a national record in terms of conservation, care, security and research were obvious and perhaps one or two high profile disputes about the disposal of objects in Cathedrals had also had an influence. Very detailed guidelines¹ about the content of an inventory made it clear that 'objects' included not just obvious items such as furnishings, vestments and plate but glass, monuments and even doors and tiles. The challenge then was to set about making lists and descriptions of objects with a minimum of bureaucracy and (at the Comptroller's insistence!) even less expense. At this point Canon Armson asked me, as an interested amateur, to compile an initial draft and find out what I could about the history of individual objects under the guidance of an Inventory Committee set up by the Fabric Advisory Committee.

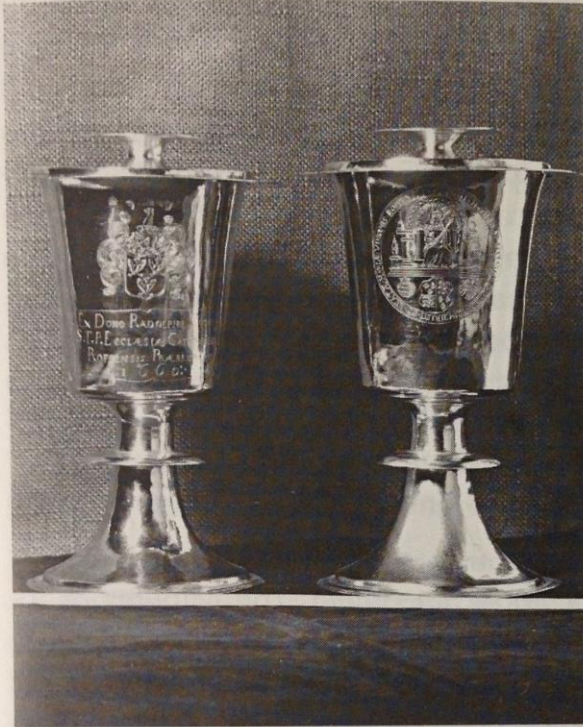
The first task was to make a general list of all the objects belonging to the Cathedral. A detailed inventory compiled in 1985 and including everything from altars and copes to fire extinguishers and vacuum cleaners proved an invaluable basis for this exhaustive, and exhausting, task. Chairs in a Cathedral are like sheep in a field - they simply will not stand still to be counted. The next obvious step was to consult the written records, in particular the Dean and Chapter's archives.² These contain a wealth of information about the Cathedral's history and fabric but with some very frustrating gaps.

It soon became clear that there are only a few objects in the Cathedral which have been there since before the Commonwealth - most notably some medieval monuments,³ the 13th century painted wood in the choir stalls and the 'vestry'⁴ and the very early door in the north quire transept.⁵ In the 1640s, although the Cathedral did not suffer as badly as some, it apparently lost glass, images, books, furnishings and metalwork from monuments,⁶ this on top of destruction at the Reformation a century earlier.

Things took a turn for the better from the 1660s. A succession of inventories in the Archives, dating from c 1672 until about 1743⁷ show a steady accumulation of objects and give an interesting glimpse of the priorities of the time. In about 1672 the property included two organs, an 'Eagle', a pulpit, a litany desk and prayer books, none of which survive. Cushions and hangings feature in abundance. Everyone who was anyone had a purple cushion, with subtle differences to denote status. The cushions of the Common Counsell men sported 'little vallances with fringe' but the Counsell men's wives had to make do without the vallances. By about 1678, attention had turned to the Chapter

House which had acquired, amongst other things, a leather carpet and a 'velvet purple chair with armes for Deane', with seven printed leather chairs and four plain.

Apart from books (which were outside my remit), very few objects from these early inventories can be identified with any certainty. The 'payre of wrought guilt pattons with 1 cover to them' must surely be the Rochester Tazze, acquired



The Cooke cups, 1661. Photo: H. Teed

from the Dean and Chapter by the British Museum in 1971. These early sixteenth century cups are assumed to have been given to the Cathedral after the Reformation to replace chalices which had been melted down. Also in the very short list of plate are '1 payre of Guilt Cupps' and '2 Guilt covers'. These are presumably the Cooke Cups, given by Prebendary Cooke and still in the Cathedral. These elegant cups with trumpet shaped feet and shallow covers are hallmarked 1662, the year in which Dr Cooke was granted the arms which are engraved on the sides. Can any inference be drawn? From the end of the 1680s onwards are listed the buff coats and other items which formed the equipment

of the Cathedral's band of militia men.⁸ The remnants can be seen in the Guildhall Museum, where they are held on loan from the Dean and Chapter, as can the Williamson plate. A special addition to the inventory in 1701 records what must at the time have been an outstanding acquisition. The plate is one of the few sets surviving from the Commonwealth period, hallmarked 1653 and made by the maker whose mark was the hound sejant for the private chapel of James 4th Duke of Lennox at Cobham Hall. The set was subsequently acquired by Sir Joseph Williamson, a local man made very good and well known for his benefactions in Rochester, and left to the Cathedral in his will.

A little more information comes from the many invoices and payment records preserved from the late 17th and 18th centuries. The inventory of about 1678 mentions the King's Arms. On 26 January 1674 Mr Vittles, smith, was paid for 'four great hooks to affix the coate of Armes going into the Quire.'⁹ If these are the same arms of Charles II which now hang, much over-painted, in the south quire aisle, they have led a peripatetic existence. In 1733 J. Proby, plumber, was paid £1.15s for cleaning and new painting the Kings Armes and the 'Masons and Carpenters' received 2s 4d 'for a reward of care in putting up ye King's

Arms.¹⁰ By 1825 the Arms had been fixed over the Great West Door and at that time were moved yet again to be set up against the organ gateway.¹¹ Another invoice is dated 5 August 1735.¹² R. Say submitted his bill for '12 large and strong Walnuttree Chair stufft in ye seat with curld hair and covered with Leather nailed with Brass Nails 15s 6d each', together with an arm chair and the 18th century equivalent of a Carriage charge 'matts, cord, packing and wharfage'. Some of these chairs were until recently in the Chapter Room. In general though most of the items recorded in these early bills (lots more purple cushions and hangings!) have long since disappeared.

Many of the objects most familiar to worshippers in the Cathedral date from the 19th century, amongst them the nave pulpit of Cottingham from 1840, the Bishop's Throne, pulpit, reredos and organ case designed by Scott in the 1870s and the altar rails and Great West Door from Pearson around 1890. It might be expected that the Archives would preserve a great deal of information about objects acquired so comparatively recently but this is not so. If any inventories were kept between 1743 and the 1920s they do not survive. The Bishop in his Visitation in 1889 'called attention to the desirability of having an inventory of all the articles, goods and movables in the Church'. The Chapter minutes¹³ record that the Sacrist and Verger were to draw one up. Did they carry out the Chapter's instructions?

Often there is only a passing comment about an object. The Minutes of 25 September 1868¹⁴ mention the gift of a brass lectern from Bishop Claughton. The brass Eagle lectern still in use today can be seen clearly in a picture of 1870¹⁵ so we can assume it has been in the Cathedral since 1868, but that is all we know. The glass presents perhaps the most frustrating case. Apart from some fragments in the Crypt which have been collected from elsewhere, all the glass was installed between 1859 (the memorial windows to Archdeacon King in the north nave transept, by Clayton and Bell) and 1929 (in the north quire transept in memory of General Maxwell, Forsyth & Grylls).¹⁶ The archives tell us almost nothing. Scraps of information comes from unlikely sources such as a programme for the unveiling in 1883 of glass given by the Royal Engineers which identifies the maker as Clayton and Bell. An advertisement in a 1930s guidebook states that Powell made two of the windows in the north nave aisle and two in the south quire aisle. So many of the objects were private donations and apart from granting approval for installation, the Chapter seem to have been content to leave the arrangements to the donors. Fortunately Mr Palmer compiled a very detailed guidebook, first published in 1897,¹⁷ and this is the source of much (and sometimes the only) information about objects from the preceding thirty years.

For a few objects on the other hand there is plenty of detail. The archives preserve Pearson's bill for the altar rail given in memory of Dean Scott and still in situ.¹⁸ This includes White and Sons of Oxford Street's invoice of April 25

1889 for 'making 2 9ft lengths hand wrought brass ornamental scrolled polished Altar Rails fitted with Gun Metal Sockets for fixing: Cutting holes in stone step and fixing'. The papers of J.T. Irvine, Scott's Clerk of Works, also contain much fascinating material. Hanging in the south quire transept is a section of 13th century painted wood, framed and glazed. Irvine explains exactly how it came to be there, together with an insight into the attitude of the Chapter in the days before Fabric Advisory Committees. When work started on repainting the familiar 14th century leopard design in the quire in the 1870s, the very early back to the Prior's stall remained with its original red and green painted diamond pattern. Irvine records 'I was very loth to move this but the Chapter wanted it done away with. For some months, with Sir G G Scott's support, who wanted it preserved, I was able to avoid carrying out the Chapter's orders but eventually the Chapter conquered for after a Chapter meeting I received through the Chapter Clerk a formal copy of their minute in writing ordering it at once to be removed. I was obliged of course to send it to Sir Gilbert and execute the destruction. Sir G G Scott recommended cutting out the whole piece and preserving it under glass and inserting a new slab of wood. This was done and the frame and glass was provided and given by Mr Charles Foord Builder, the Chapter's surveyor out of his love for the Cathedral' ¹⁹

The twentieth century has seen many more additions to the Cathedral's property - donations, such as the screen in the Lady Chapel in memory of Dean Storrs, the magnificent funeral pall given by Lord Northbourne²⁰ and several silver items the work of Omar Ramsden - and commissions by the Chapter, among them the new furnishings for the Lady Chapel and the glass and wrought iron screen to the Ithamar Chapel. One very important acquisition was the 13th century bronze crozier head given by a friend in 1912 to Bishop Harmer who in turn presented it to the Cathedral (see back cover). The volute is engraved with floral and geometric patterns and encloses figures of Mary and the Angel of the Annunciation. The crozier is still in use today. It was found in the thatched roof of a cottage at Allingham, leading to speculation that it might have been held by the last Abbot of Boxley. Another item of great interest but unknown origin is a 15th century red damask dalmatic with applique panels of wool and gold thread. The material is much worn and faded but figures of saints can still be made out, including St Stephen in his deacon's vestment. Does anyone know where this came from? It is mentioned in a guidebook compiled by Dean Underhill in the 1930s but I cannot find any earlier reference.

Now that the initial list is complete, the Fabric Advisory Committee have to decide where the 'threshold of interest' lies, in other words which objects should be included in the deposited version of the inventory. This will not be easy. Whilst there are plenty of obvious candidates for inclusion, what about, say, twentieth century articles which have been purchased from ecclesiastical furnishers and not individually designed? They may not in their own right be of

great artistic interest but a future researcher may want to know about the overall practice of furnishing Cathedrals in the late 20th century. Fortunately that's not my decision!

Carolyn Foreman

References

1. Directions issued by the Cathedrals Fabric Commission for England, pursuant to the Care of Cathedrals Rules (1990), Rule 17
2. The archives of the Dean and Chapter are deposited in the Medway Studies Centre at Strood Library, with the prefix DRc
3. An inventory of all the monuments in the Cathedral, compiled by Dr John Physick, is deposited in the Cathedral Library, ref RC 733.2 PHY
4. *Friends of Rochester Cathedral Report 1994/95* pp10-23 Article by Charles Tracy and Cecil Hewett
5. *Friends of Rochester Cathedral Report 1989/90* pp19-22 Article by Jane Geddes
6. *Faith and Fabric: A History of Rochester Cathedral* ed Yates and Welsby, Boydell, 1996 pp77, 185-6
7. *ibid* DRc/Elf1 - Elf 9/2
8. *Friends of Rochester Cathedral Report 1986* pp12-13. Article by Michael Moad
9. *ibid* DRc/FTb/10
10. *ibid* DRc/FTv/77 and FTb/68
11. *ibid* DRc/Emf135
12. *ibid* DRc/FTv/79
13. *ibid* DRc/Ac15, 12 Nov 1889
14. *ibid* DRc/Ac14
15. Photograph in the National Monuments Record, reproduced as Plate 11 in Faith Fabric, op. cit.
16. Research by Mrs Anneliese Arnold into the history of the glass is deposited in the Cathedral Library, ref RC 733.6 ARN
17. G.H. Palmer, *The Cathedral Church of Rochester* (Bells Cathedral Series), 1897
18. *ibid* DRc/Emf/64/1
19. *ibid* DRc/Emf77/73
20. *Friends of Rochester Cathedral Report for 1990/91*, p4. Article by Molly G. Proctor

LOOK WHERE YOU WALK !

They are to be found in every cathedral and pm almost every medieval church; they have all been walked on for generations, and to a very large extent, they have rarely been mentioned in any guide book. They are the slabs of Purbeck marble retaining the shadows of long-stolen monumental brasses and the slabs, about seven feet long, usually of black marble, marking the location of a burial or a burial vault from the 17th century onwards. As they are part of the

floor, it is often their bad luck to have been disregarded during various internal alterations, or sometimes they have been moved, cracked and broken, to another part of the church; perhaps they have been buried unrecorded beneath pew platforms, and sometimes portions peep tantalisingly from underneath choir stalls.

The indents of monumental brasses have always attracted attention, but the ledger stones (or grave stones) have rarely done so. In the second decade of the 18th century an antiquarian, John Le Neve, published, five volumes of monumental inscriptions between 1717 and 1719, entitled *Monumenta Anglicana*. These inscriptions had been collected from a variety of correspondents and the total number published ran into hundreds, but was only a small portion of the thousands then in existence, many of which cannot now be traced. There is nothing for Rochester, but when I had recently to visit a small and fairly remote village church in the neighbouring diocese of Canterbury, I took with me details of an inscription from Le Neve and was gratified to see it on a black marble stone in the centre of the nave, hardly damaged after nearly three hundred years.

Rochester Cathedral too, as it has not been overwhelmed by visitors, managed to preserve its ledger stone relatively unscathed, in the nave, transepts and aisles, unlike those in, for instance, Westminster Abbey, which have been almost entirely worn away by the shuffling feet of millions of visitors.

There are twelve monumental brass indents, of which only one is identifiable. This is behind the High Altar and consequently frequently overlooked. The Purbeck marble slab is about ten feet in length, and on it are the sunken outlines of a knight and lady, Sir William Arundel (died 1400) and his wife (died 1401). In the centre of the Presbytery is the equally large slab of marble with the indent of a bishop in vestments, wearing a mitre and holding a crozier. There are two other indents of the brasses of bishops, one in the south nave transept, and the other at the foot of the steps leading eastwards from the north nave transept. Unfortunately this large piece of Purbeck marble has been broken into three pieces. However, it is surrounded by several other more minor indents, which leads one to suppose that they all have been relocated from other areas of the cathedral.

The ledger stones range in date from the late 17th century until after last war. One of the earliest is that of Richard Sommer in the crypt, and is not in good condition. Sommer, who died in 1682, has a mural monument at the west end of the north nave aisle. Probably one or the other has been moved. Another ledger that has been divorced from its mural monument is of almost the same date, but it is in a much better condition, although it is fully exposed in the north nave transept. At the head is a carved heraldic shield (as was often the case), and in fine incised Roman letters is the inscription:

Memoriæ Sacru
AUGUSTINI CÆSARIS
Medicinæ Doctoris
Qui Anno Dom. MDCLXXXIII
Augusti die VII^{mo}
Mortalitati Valedixit

The monument, now on the south wall of the north choir aisle, was once adjacent to the ledger stone, on the east wall of the north nave transept. There is a discrepancy in the death date: the gravestone is clearly incised MDCLXXXIII (1683), while buried in the lengthy Latin and Greek inscription of the monument is MDCLXXVII (1677). Probably the more immediate ledger is correct, as the monument is London work, and the letter cutter worked from a pen draft, which he could have misread, or which itself may have been incorrect.

Adjacent to the Caesar ledger is another well preserved slab with good lettering:

S. To The Memory of
M^{RS} Margaret Pymm
One of the Daughters of
FINCH DERING of
CHEARING in this County ESq³
and Widdow of JOHN PYMM Gen^t
Who exchanged this Life for
a Better on the 20th of March
Anno Dom
168^¾

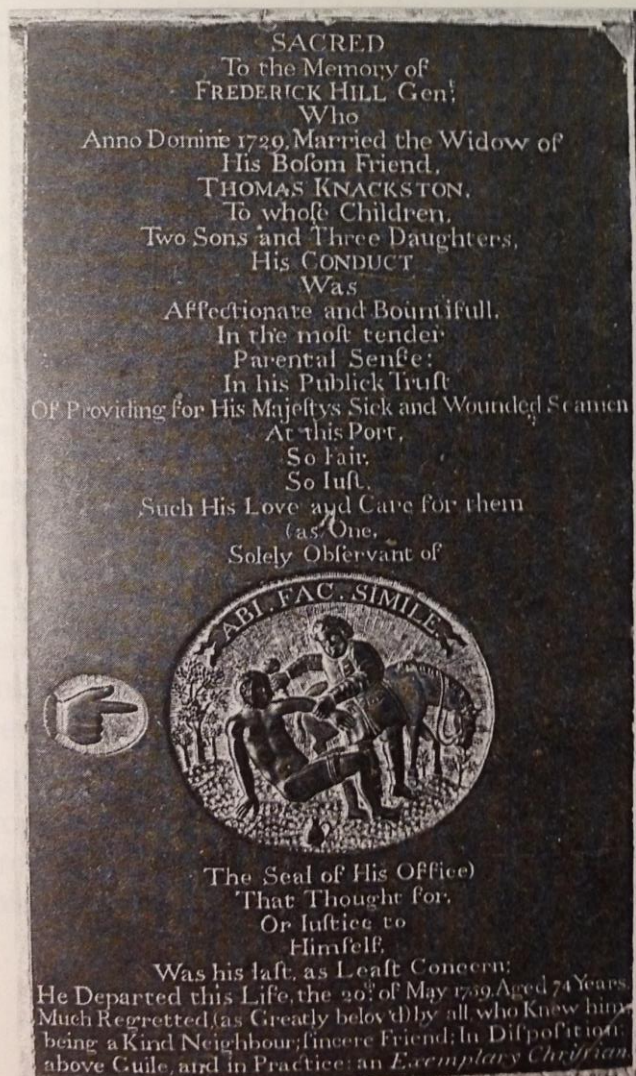
This somewhat surprising date reminds us of the lengthy period when England kept aloof from the rest of Europe. The year date changed from March to January but England persisted in the March date until it fell into line and adopted the reformed Gregorian calendar (1582) in 1752. Due to the fact that century years do not count as leap years, the country found itself eleven days adrift from the continent, and this had to be adjusted. The result was, of course, riots as the unsophisticated population thought that the government had shortened life by eleven days. Another ledger with a dual date is in the Lady Chapel, of a twelve year old girl, Margaret Pulman who died on 17 March 1719/20. By today's reckoning the death date could be corrected to 1720 New Style.

At the east end of the nave is a family group of graves of the Barrell family, with dates ranging from 1679, when Francis Barrell, Recorder of Rochester died. Adjacent is the ledger of his wife:

HERE LIES
 THE BODY OF
 ANNE BARRELL
 THE WIFE OF
 FRANCIS BARRELL
 SERJ^t AT LAW.
 WHO DYED YE 14th OF JAN^y
 1707

Not far away, on the wall of the north nave aisle are two mural monuments, one to the Recorder, and the other to another Francis Barrell (d.1772) on which he is recorded as 'the last Male Heir'.

Probably the most memorable of the ledgers in the Cathedral is that in the Lady Chapel, with a sculpted hand pointing to an oval with a high relief of the Good Samaritan:



(Photo: H. Teed)

In all, there is a total of about 80 ledgers in the Cathedral (at least one is under the nave altar platform). Most are in a good state of preservation with crisp lettering, but with an increase in visitors, wear and tear will eventually take their toll. Before it is too late, all the inscriptions should be recorded and rubbings taken from the lettering. Much is, of course important for local history, such as that of the Revd. John Benson, 'Ecclesiae de Halstow superiori per Annos triginta duos Pastor fidelis'. Perhaps this recording is something that a few enthusiastic Friends might undertake.

Before switching off from floors, it should be noted that there are a few patches of medieval tiles, but special mention has to be made of the splendid array of encaustic tiles in the Presbytery and

North choir transept, laid by Sir Gilbert Scott. I doubt whether anyone has yet made a serious study of this floor, but there are dragons, fleurs-de-lis, various patterns, wheel windows, crowned heads, a horse with a flag, and what looks like a cat with one raised paw. At least one tile, of a set of four, has been laid (or perhaps replaced) wrongly. Has anyone noticed it?

Anyone interested in indents, ledger stones, and encaustic tiles should read *Historic Floors: Their History and Conservation*, 1998, edited by Jane Fawcett and published by Butterworth and Heineman in association with ICOMOS UK (the International Council for Monuments and Sites). There are twenty chapters written by architects, conservators and historians, and deal with recording, conservation and photography, among other subjects.

John Physick

EXCURSIONS

'Wonderful hospitality', 'brilliant day', 'very much enjoyed', 'superb weather', etc., all expressions used repeatedly by me in the yearly write-up for the Annual Report. Yes, I am having to use them again, because all still pertain to our excursions and outings.

A full party of us attended the Institution of Richard Lea as Vicar of Iffley in March. What an occasion and noteworthy Church. We shall be visiting the Leas and the Church again, in June this year.

Southwark saw a coach-load of us in April when we visited the Cathedral and environs of the area with a Blue Badge Guide. We then had guided tours of the Globe Theatre - the group I was in had a Canadian girl acting as a guide who was currently playing 'bit' parts and waiting for the Big Day.

The 3-night visit to Norwich in May, was all in brilliant weather (perhaps the best weekend in the whole of the early summer), stopping en route at Bury St Edmunds where the chance could be taken of visiting the Cathedral, sightseeing and having lunch. Staying at an excellent hotel in Norwich we made excursions to King's Lynn and Walsingham where Fr Martin Warner had laid on tea for us in the College Gardens. There was a guided tour of the Cathedral in Norwich and most of us attended the service on Sunday before leaving for a boat-trip on the Broads at Wroxham.

Two separate visits were made to the Romney Marsh mediaeval church, both visits with the same guide (a retired clergyman). Four churches were visited on the first outing, five on the second. I just could not let the second party miss seeing Fairfield Church with a walk through a field of grazing sheep to reach it!

Finally, in October the much-wanted visit to Windsor took place. Two coaches of us! Lady Palmer did not 'jib' at the number. Yes, again, 'wonderful hospitality' at the Governor's residence and the chance to walk round their gardens and to be peered at over the wall. The State Apartments - well, hard to describe their newly-found beauty - some improvements and sometimes just new - even the smell of varnishes and new paint was quite overwhelming. The only pity is that there had to be a fire at the Castle in the first place.

At the time of writing this (middle February), all appears to be going well for the proposed outings taking us up to June with a full complement for Apsley House already. The good support from Friends has meant that the Cathedral has been able to benefit from any gains made on these visits.

Jean Callebaut

**THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
BALANCE SHEET – 28TH FEBRUARY 1999**

	1999	1998
	£	£
General Funds		
Assets:		
Balance at Bank	91,890	67,606
Liabilities:		
Creditors	<u>3,617</u>	<u>6,342</u>
	<u>88,273</u>	<u>61,264</u>
Income and Expenditure Account		
Brought forward	61,264	94,861
Movement in year	27,009	(33,597)
	88,273	61,264

At 28th February 1999 an outline capital proposal of £30,000 had been made in respect of furniture for the Nave.

Capital Funds		
Investments		
Cazenove Fund Management	686,132	670,267
Market value £1,030,814 (1998 £985,128)		
Balance at Bank	<u>—</u>	<u>15,865</u>
	<u>686,132</u>	<u>686,132</u>
Bequest Funds		
Miss Wooten	189,597	189,597
Father Smith	246,591	246,591
Miss L. Stickland	234,079	234,079
Miss E.M. Read	<u>15,865</u>	<u>15,865</u>
	<u>686,132</u>	<u>686,132</u>

I have examined the accounts set out above and on the attached Income and Expenditure account, having regard to matters referred to in the following paragraph:
The Association in common with many others of similar size and organisation derives a proportion of its income from events, the proceeds of which cannot be fully controlled until they are entered in the accounting records and which are not therefore susceptible to independent examination.

In my opinion, the accounts have been prepared in accordance with the records submitted for my attention.

.....
G.W.P. Stibbs FCA

APRIL 1999

**THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
INCOME AND EXPENDITURE ACCOUNT –
YEAR TO 28th FEBRUARY 1999**

	1999		1998	
	£	£	£	£
Income				
Subscriptions received		8,661		7,791
Donations		796		732
Legacy – Hazel White		7,000		–
Surplus on social events		1,392		1,181
Saints Festival		192		450
Gross Dividends		36,216		35,110
Bank interest		4,755		5,012
Surplus on Publications		<u>496</u>		<u>(3,018)</u>
		59,508		47,258
 Expenditure				
Salary	5,273		4,533	
Office expenses	825		1,168	
Printing and stationery	836		467	
Postage	554		296	
Annual Report	3,662		2,956	
Net cost of furniture	–		902	
Bank charges	<u>67</u>	<u>11,217</u>	<u>33</u>	<u>10,355</u>
Excess of income over expenditure		48,291		36,903
 Grants payable				
Upkeep of Garth	6,000		6,000	
Electrical work	18,908		–	
Refund of Rochester Cathedral History (made in 1995)	(3,626)		–	
Audio System	–		64,300	
Research Grant	–	<u>21,282</u>	<u>200</u>	<u>70,500</u>
Surplus (Deficit) for the year		<u>27,009</u>		<u>(33,597)</u>

MEMBERSHIP

I am delighted to report that we have welcomed 44 new members during the year, the largest number of several years. It is always difficult to know what prompts people to join the Friends, although we hope that the Saints Festival helped raised our profile. As ever, may I thank those members who pay their annual subscription by Banker's Order and do not therefore receive an acknowledgement, but help to keep down costs of postage and letter-writing.

It is with sadness that we record the death of 12 of our members, including Hazel White who was a long-serving members of the Council and an active and enthusiastic supporter.

Carolyn Foreman

Obituary

Mrs R. Bannar-Martin
Mrs H.F. Edwards
Miss E.E. Floodgate
Miss M. Gross
Major T.D.B. McMillen
Miss W.M. Petheram
Mr H.E. Porter
Mrs M.S. Russell-Jones
Mrs I. Swayland
Mr G.H. Thorne
Mr L.T. Waddams
Mrs H. White

New Members

Mr W.D.C. Barham
Miss C. Brincat
Mrs J. Broad
Mrs V. Brook
Miss J. Bryant
Mr M.D.D. Chaloner
Mr P. Chapman
Mrs R. Chapman
Miss C. Cox
Mrs D. Diessner
Mrs A.E. Dixon
Mrs I. Donoghue
Mr A. Emery
Mr M. Emery
Mr S. Emery

Mrs K. Gandon
Mrs C. Goldsworthy
Mr R. Goldsworthy
Mr R.W. Green
Mr P. Hall
Mrs R. Hall
Mr R. Howe
Mrs R. Howe
Mrs A. Humphries
Mr R.W. Kerridge
Mr K.S.G. Light
Mr A.J. MacDonald
Mrs J.K. MacDonald
Canon J. Meyrick
Mr M. O'Donoghue
Mrs M.R. O'Leary
Mr B.J. Perry

Mrs G. Perry
Mr G.P. Redman
Mrs J.M. Richards
Mr C. Riley
Mrs V. Riley
St Ithamar Chapter
of Princes Rose
Croix 1032
Mrs A. Saunders
Revd A. Shilling
Mr B.D. Smith
Mr A. Stevens
Mr E. Taylor
Mrs C. Tee
Mr R. Tee
Mr W.S. Tomlin

MAIN EVENTS IN ROCHESTER CATHEDRAL - 1999

May

1 to 3 Sweeps Festival

June

4 to 6 Dickens Festival

Sat 12 French Hospital Service

Sat 19 Friends Festival

July

Thu 1 King's Prep School Speech Day

Sat 3 Math School Founders Day Service

King's Senior School Speech Day
Petertide Ordination

Sat 17 Rochester Choral Society Concert

September

Sat 11 King's School Commemoration Service

Sun 12 Royal Engineers' Memorial Service

12 Commissioning of Evangelists

Sun 19 Battle of Britain Service Commemoration

October

Sat 2 Licensing of Readers

2 Michaelmas Ordination

Sat 9 Diocesan Choirs Festival

Fri 29 Masonic Musical Concert

November

Thu 11 National Symphony Orchestra Concert (tbc)

Sat 13 Bromley Youth Orchestra Concert

Sun 14 Remembrance Sunday

Sat 27 Rochester Choral Society Concert

Sun 28 Advent Carol Service

December

4 to 5 Dickens Christmas Weekend

Tue 21 Cathedral Carol Service

Wed 22 Cathedral Carol Service

Sat 25 Christmas Day

Times of Services:

Sundays

08.00 Holy Communion

09.45 Mattins

10.30 Sung Eucharist

15.15 Evensong

Weekdays

07.30 Mattins

08.00 Holy Communion

13.00 Holy Communion (Thursday only)

17.30 Evensong (15.15 on Saturday)

