



Friends of Rochester Cathedral

Report for 1989/90

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Front Cover: West face of the organ

Back Cover: East face of the organ

FROM THE VICE-PRESIDENT

No sooner had John Arnold written in last year's report that the Administrative Chapter was at last complete than he himself was translated to be Dean of Durham. Many of his Rochester friends were with Anneliese and John for his Installation on 16th September 1989, not only to wish them well, but also to demonstrate our thanks to them for their long and devoted service among us. It was befitting also that his work in Eastern Europe and the Soviet Union should have culminated in the recent remarkable changes there; and wonderful that his successor at Rochester should also be one who has been closely associated with Romania for so many years. Edward Shotter was duly installed here as Dean on 13th January in a very moving service attended by a congregation of over a thousand including nearly 200 of his family, friends and colleagues. He had for many years been Director of the Institute of Medical Ethics and a Prebendary of St. Paul's Cathedral, so we were especially pleased to welcome their Chapter here, robed in the St. Paul's Copes. We offer Jane, him and their three children the warmest of welcomes.

As foreshadowed in last year's Report, Canon John Armson was Installed on 3rd July 1989 and the garden of Easter Garth is already a tribute to his green fingers. He has also transformed the Library in the Chapter room where, with a devoted band of helpers he has cleaned, restored and reorganised virtually the whole stock.

We also welcomed Gavin Kirk as Chaplain/Succentor on 30th April 1989. Gavin came to us from a Parish at Seaford in Sussex and his caring attitude, his skill and bubbling good spirits have ensured a special place for him in the Cathedral Community.

Turning to the lay people who work in the Cathedral, we were desperately sorry to lose Peter Walton, who died in August following open heart surgery. Peter had run the Cathedral Gift Stall for four years, had been a friend and companion to so many people, and was always a pillar of our welcome to visitors. His place has been taken by Mrs. Doreen Morley who worked with him at the Gift Stall: her husband, Brian, is now the 4th Verger.

No one who has attended any of the recent Choral Services in the Cathedral needs telling that Roger Sayer is the new Assistant Organist, and a particularly worthy successor to Paul Hale. Selected from over 50 applicants, Roger has made a big impact already and cannot wait for Easter and get his fingers on the main Cathedral organ. We welcome not only him and Nancy but also the addition to the Cathedral creche promised for April!

Edward Turner

MESSAGE FROM THE DEAN

Everybody needs friends and I am beginning to realise that they are not lacking in Rochester. In particular, Cathedrals need Friends and I am particularly relieved to know that the life and work of the Chapter is supported so effectively by the Friends of Rochester Cathedral.

Edward Shotter

CHAIRMAN'S REPORT

I am delighted to welcome the new Dean and our President, the Very Reverend Edward F. Shotter, B.A.. We all hope he and his family will have a happy and rewarding time in Rochester.

Our membership continues to increase, as does our fundraising, but we are not complacent, and your Council will strive throughout the coming year to bring in more members and more money, to meet the very important requirements of the Cathedral.

This year will have seen the installation of the lavatories and Phase 3 of the new heating, both long awaited. 'Pump-priming', our description for the provision of smaller sums of money either for studies or for the initial contribution for future projects, still goes on and rates highly with your Council. We have just agreed to 'pump-prime' a study of the re-ordering of the electric lighting

throughout the Cathedral, with a sum of £2,000. I mention this one particularly because we believe that the provision of new lighting with modern techniques but in keeping with the dignity of the Cathedral could prove a most rewarding and very high profile project which could be provided largely or wholly by the Friends.

May I close by thanking all the Council and Officers for their hard work and great support over the last year.

Gus Sinclair

EDITOR'S NOTE

Since taking over temporarily from Canon Henry Stapleton on his translocation to the Deanery of Carlisle, the new Editor has continued the policy of balancing news about the Cathedral and the Friends with scholarly articles.

Thanks to Henry's success in attracting quality papers and the Friends' rising membership, we returned to an A4 format to give more room for illustrations. N. P. Manders, the Organ Builders have paid for this year's coloured cover, but we will need more members and longer print runs, or sponsors, before we can regularly afford colour, and also larger print.

A small Editorial group of Mrs. Anneliese Arnold and Mr. David Cleggett met regularly with the Editor to plan the last Report and to look further ahead. Mr. Allen Grove, former Curator of the Maidstone Museum, replaced Mrs. Arnold after her move to Durham. The Editor is conscious of the debt he owes them. As well as suggesting topics, they have identified possible authors and have frequently undertaken responsibility for approaching those selected and for keeping track on progress.

This year, to make more room for articles, economically, the Friends are listed in the facsimile leaflet enclosed with the Report, which will continue to record Deaths and new members.

The Editor welcomes any suggestions or comments from Friends and other readers and hopes you will enjoy this Report.

John Melhuish

SURVEYOR'S QUINQUENNIAL SURVEY

Last summer I was authorised to carry out my first quinquennial survey of the Cathedral, in effect to bring up to date the findings and recommendations contained in the report that I prepared on my appointment to the Cathedral in July 1983.

Though it may surprise those used to the disciplines of the Inspection of Churches Measure, the practice of carrying out quinquennial inspections of our Cathedrals is relatively recent and is indicative of the increasingly professional and sophisticated manner in which we now care for these buildings. As a contrast to present practice, my father in over 25 years as Architect to the Dean and Chapter of Wells was permitted only to carry out two surveys of the Cathedral and indeed only met formally with the Chapter on two occasions throughout his period of office.

The recent survey was carried out in a number of visits over a 3-week period last June. After being briefed by the Comptroller and Head Verger on points which were causing them concern, I inspected every part of the building to assess its condition and in particular to decide whether or not action should be recommended.

Such a survey cannot check the condition of every timber or stone, the cost would be entirely uneconomic and many features are in practice inaccessible. Inspection therefore has to be selective concentrating on the more vulnerable areas with a view to assembling sufficient data in order to provide clear advice to the Chapter on the strategy to be followed over the coming quinquennium. The main purpose of the survey is to identify defects and establish priorities for repair rather than to dream-up imaginary proposals for alterations and improvements. If such ideas do come to mind they can of course be brought to the attention of the Chapter.

Subjects covered will range from the sublime — a detailed examination of the surface of the 'Wheel of Fortune', to such ridiculous but nevertheless important points as the build-up of pigeon droppings on the Checker Yard roof. The report itself starts with a summary of the works that have been completed over the last five years, a summary likely to prove invaluable both to future historians and surveyors, and finishes with recommendations set out in strict order of priority, thus providing the Chapter with clear advice on how the inevitably inadequate sums that are available for repair and maintenance can be spent to the best advantage.

It is a pleasure to report that the list of works carried out over the last five years with the help of the Trust and The Friends is extremely impressive and fills a complete page of the final document.

How did the Cathedral of St. Andrew stand up to such an investigation?

There is no doubt that the general condition of the building is very reasonable. There are no structural movements that cause me concern, the Western roofs and Spire are in an excellent condition. The roofs of the Eastern Arms with the sole exception of that over the Treasury are in fair condition, but given good maintenance should not need recovering for a decade or two.

With minor exceptions stonework on the exterior of the Cathedral is in fair condition but the West Front is becoming increasingly dirty, its 19th century battlements are decaying and precious Romanesque detail at low level needs treatment. I remain concerned at the condition of high level gable crosses and pinnacles, all of which are relatively modern, for some stone has fallen recently; close inspection is impossible, whilst the cost of access for repair is very heavy.

It is the interior of the building which presents the most intractable problems. Rochester retains more surfaces decorated with mediæval wallpaintings than any other smaller Cathedral in the country. How are these to be cleaned, let alone consolidated and repaired? From where are we to obtain the money to clean the filthy stonework in that most beautiful of Crypts and to re-pave that ugly concrete floor? The 19th century treatment applied to the walls of the Quire and Presbytery is dreary in the extreme, whilst ranks of dirty 19th century leopards do little to enhance the atmosphere of the liturgical heart of the building. There cannot be a Cathedral in the Southern Province with a more insensitive lighting system than that at Rochester.

The fact that the majority of my worries concern either the cleaning and conservation of mediæval works of the greatest importance, whether painted surfaces in the Cathedral, sculpture in the Cloister or the all but unique jewels on John of Sheppey's maniple is proof of the wealth of mediæval work that has survived in our Cathedral and the success of recent generations in caring for the general structure of the building.

Martin Caroe

13th November 1989

REBUILDING THE ORGAN

The reconstruction of the Cathedral organ is drawing to a close. It is a year since we began work, first carefully removing and storing all of the old pipes — some dating from 1791 — and then disconnecting and dismantling the worn out mechanism. There were some unexpected problems — the casework, added in 1875, was simply fixed to the internal structure which already existed. When we came to *remove* all of that structure, there was a distinct risk that the case would fall over! Additional scaffolding and support was needed to ensure that all was safe, and even then it was rather like sawing off the branch on which one is sitting.

For nine months the casework stood dark and empty, whilst the new parts were made in the factory. One difficulty was that the organ is so tightly packed into the screen that it was impossible to be sure exactly how much room there would be until the old organ had been removed. Certainly, we could not afford to leave any wasted space, so it meant that nothing could be designed in advance — everything had to wait until after the dismantling was complete. Again there were surprises — the pillars supporting the tower intruded further into the organ area than we had anticipated, and metal brackets supporting the largest parts of the cases reduced the useful floor area considerably. Since we had to accommodate an additional 900 pipes, some of them over 30 feet long, whilst at the same time making things less cramped than before, the design problems were considerable!

The casework containing the new Choir organ is now installed, and blends very satisfactorily with the older work. The space which this provides has enabled us to add a small Solo section inside the main case, so for the first time Rochester now has an organ with no less than four keyboards, plus of course the pedal keys. The mechanism for the entire organ, all completely new, is now assembled. However, the complex design procedure, coupled with the fact that we have had to make new pipes in many instances where it was hoped that refurbished existing ones would suffice has meant that things are taking a little longer than planned. We had hoped that, although not finished, the organ would be ready for its first public hearing by Christmas — in fact, it will now not be complete until almost Easter — although the first sounds should be heard during February.

Ian Bell, N. P. Mander Ltd.

THE CLEANING AND CONSERVATION OF THE DECORATED ORGAN PIPES AND CASE AT ROCHESTER CATHEDRAL

The organ case in Rochester Cathedral has two hundred and fifty decorated pipes ranging in size from three foot to thirty foot. These pipes are housed in the east and west cases and also in two small cases in the organ loft. The larger pipes in the outside towers on the east and west cases are made of zinc, decorated with gilding and a painted stencilled design. The smaller pipes are made of lead or zinc and entirely gilded, again with a stencilled design.

The case is made of stained oak with elaborate tracery on the north and west faces and six carved angels on the pinnacles.

The aim of the work was to conserve the painted polychrome decoration of the pipes, to stabilise its condition and to restore its freshness without in any way making it appear brash or brand new, and to clean and make good the case. Inpainting and regilding was to be kept to a minimum.

The smaller pipes were all removed to our workshops in London. On examination the pipes were found to be covered in a build up of grease and dirt. The gilded and painted surfaces appeared to have been coated with a natural resin, possibly shellac, which had discoloured greatly with age. Damage appeared to have been done to the polychromy on initial placing into the cases: areas of polychromy had been abraded and left with a layer of fibre stuck to the surface. Corrosion had effloresced on to the external surfaces of some of the pipes. Corrosion had also left stains on the polychromy and some areas suffering from a pitted surface. Some of the pipes had been repainted and regilded over the original decoration and a few had been repainted or retouched using bronze paint which had badly discoloured.

The pipes were all cleaned and the old, discoloured varnish removed. The worst areas of corrosion were removed mechanically and the areas sealed to prevent further damage being caused by exposure to the raised humidity levels. After treatment all these badly corroded areas were regilded and the design was replaced to match the original.

In June of last year a team from our workshop moved to Rochester in order to carry out the cleaning of the larger pipes and the casework. The casework in particular was found to be covered in a layer of dirt, dust and soot which could be attributed to a large extent to the oil fired central heating used in the Cathedral. The pipes were found to be more corroded than had been anticipated and the corrosion of the pipes was more extensive and severe on the west face where they had been more directly exposed to the effects of the oil burning stoves. All the exposed surfaces of the pipes, both the decorated and the plain areas, had been coated with varnish which seemed to have exacerbated the corrosion process on the grey metal areas.

The casework was generally quite sound though some areas had suffered from the wood drying out over the years. This had caused some of the original joints to open up and there were also a number of new splits, some of which were quite wide in places. The six angels on the top pinnacles were short of three trumpets and the carved detail at the very top had several areas missing.

All surfaces — casework, pipes and scaffolding boards (which were covered in a thick layer of building rubble!) were brushed and vacuumed from top to bottom before wet cleaning commenced.

The pipes were cleaned overall, using a cleaning gel devised by a member of our conservation team, to remove all the old varnish but, before cleaning commenced, all the stencilled detail had to be protected by being painstakingly painted over with a matt varnish.

After their initial cleaning the pipes were found to vary a great deal in their condition; some had bad paint loss or corrosion damage and required some considerable inpainting and a few required stripping or repainting to replace badly restored areas.

During the cleaning of the pipes a possible signature was found at the top of a right centre pipe in the south west tower. It depicted a figure dancing and was scratched into the metal.

When all the cleaning was completed any areas of paint loss were inpainted and missing areas of gold were inpainted using 23ct gold paint or gold leaf. A protective coating of wax was then applied overall.

The casework was cleaned using a very dilute solution of the same gel. The finely carved tracery at the centre of both the north and south cases had to be removed in sections in order to make cleaning possible. It was then reassembled and refitted into place.

The gilding on the casework and the six gilded angels on the top pinnacles cleaned beautifully and three new trumpets were turned in wood and gilded to replace those that were missing.

Finally we carried out the decoration of the pipes in the new choir case. New stencils, using the same design as on the larger pipes but much reduced in size, were cut out by hand and the pipes were then gilded and stencilled in the same way that the original pipes had been decorated.

When the whole cleaning programme was completed and the scaffolding struck the decorated case and pipes could be seen in what must be very close to their original glory.

Anna Plowden
Plowden and Smith

THE MUSICAL REPERTOIRE AT ROCHESTER CATHEDRAL

'There is no such thing as coincidence', said a colleague of mine. He was commenting on the fact that often the music selected, or the psalms appointed, have an unexpected, sometimes poignant significance. 'Such things are meant to be', he says. On this historic Sunday on which I write, the day of Nelson Mandela's release from 27 years of captivity in South Africa, the anthem at Evensong that had been chosen 5 weeks beforehand with Education Sunday in mind, is a setting of the Beatitudes by the contemporary South African-born composer John Joubert. It includes, of course, Christ's words: 'Blessed are the peacemakers: for they shall be called the children of God'. In the event, this anthem has movingly fulfilled the three great requirements of church music: that it should be appropriate musically, liturgically, and pastorally. Indeed, the apt choice of music by these criteria is one of the most exciting challenges to the church musician.

Today this anthem touched powerfully upon our present liturgical and pastoral concerns: Education Sunday; South Africa and its divided people; the need for peace in our troubled world. The music, with its restless modern-sounding chords, suggested the tension of our present time; the alternation between soloists and choir suggested the anxieties of individuals and nations alike. At such moments the music gathers up, focusses, and illuminates the thoughts and prayers of those present. It can also be understood as an offering on behalf of those members of the Cathedral family who are **not** actually present at the time. (This is how I explain to choristers what we are doing at weekday services when perhaps few people are present).

Such special moments are also the culmination of many things involving many people: daily rehearsals and the scheduling of rehearsals in collaboration with the King's School; administrative matters such as recruitment of choir members; preparing the monthly music sheet in collaboration with the Precentor and the Cathedral Office; choosing and ordering of new music;

labelling and boxing and repairing of music; marking copies with breath and dynamic marks; efficient distribution of music by the three book boys; organisation of refreshments between rehearsals and services; regular checking and repairing of choir robes; tuning (or re-building!) of the organ. This long list is by no means exhaustive. It fails to mention, for example, the loving care of the bearings and belts and bits and pieces of our 84 year-old organ blower in the crypt (a machine, that is, not a person!) Nor does it mention the work and excellent support of the Rochester Cathedral Choir Association.

The Cathedral's musical repertoire includes many items: well over 500 anthems and introits; about 200 settings of the Canticles for Mattins and Evensong and for the Communion service; hymns from four hymn books; music for psalmody, both Anglican and plainsong, and also, on certain occasions, responsorial. (At present Donald Cox is re-typing our own Rochester Psalter, largely the work of Dr. Robert Ashfield). The choir includes secular music in its recital repertoire, ranging from the Mediæval 'Sumer is icumen in'. Tudor madrigals and Victorian partsongs to Barbershop songs, and songs and song cycles by Elgar, Poulenc and Britten.

The Cathedral, sadly, is not rich in early music manuscripts or printed music books. Not a single part-book from the Tudor era — the so-called 'Golden Age' of church music — has survived. Many Cathedrals still have theirs. Where have Rochester's gone? Were they destroyed? or stolen? or lost? The chance discovery in 1984 of a manuscript fragment — the treble part of Byrd's 'O Lord, make they servant' and 'I call and cry' — in the binding of a book in the Cathedral Library, was exciting but tantalising. Will other things come to light?

The oldest printed books here date from about 1760: a reprint of Maurice Greene's Anthems (first published in 1741); William Boyce's 'Cathedral Music' Volume I (1773); Samuel Arnold's 'Cathedral Music' (1790), and music by our own Ralph Banks: 'Cathedral Music' (1840). There are also volumes of music by William Croft, Walmisley, and our own J. L. Hopkins (organist 1841-1856). These and other volumes are of musical interest, but are not collectors' items.

However, from time to time Rochester **has** been in the forefront of church musical history. Dr. Godfrey Goodman, a former Dean, wrote an eloquent text about Christ's birth, ministry, death, and resurrection — 'See, sse, the World is incarnate' — which Orlando Gibbons, one of the finest composers of the 'Golden Age', set to music for voices and strings. This is performed here regularly, to the great delight of one of Dean Goodman's successors, Dean John Arnold.

Rochester was one of the very first Cathedral choirs to make a gramophone record — two in fact in the 1920s — in the time of Charles Hylton Stewart, with Percy Whitlock at the organ. These records, which include Stanford in B flat Evening Service, are certainly collectors' items.

Percy Whitlock's own compositions were destined to become known and loved throughout the world, and still are today.

Dr. Robert Ashfield, who celebrates his 80th birthday in 1991, has composed many pieces, several of which have become part of the repertoire of most, if not all, English Cathedrals.

With the major rebuilding and restoration of our organ by N. P. Mander and by Plowden and Smith — and with Paul Hale's expertise and vision — we can justifiably expect to be in the forefront of outstanding English Cathedral organs, particularly in the hands (and feet) of Roger Sayer.

An article on musical repertoire ought perhaps to mention music publishers. Until about twenty years ago a great amount of music was published at low cost. Publishers have recently had a change of policy and have considerably reduced their output. The price of music has also risen sharply. To equip the music library with one new piece costs on average about £40, and considerably more for a long piece or for a French piece, by say Vierne or Langlais. The arrival of photocopiers has been a traumatic one. Illegal photo-copying still poses a serious threat, even to the main publishers such as Novello and Oxford University Press. Offenders have been heavily fined. Nevertheless there has also been a significant increase in small music publishers, which may seem surprising in the light of the above facts.

It is my aim — and I believe the aim of my predecessor Dr. Ashfield (and perhaps of **all** my predecessors) — to include the very best of every period of church music. Although there are many pieces that are common to every Cathedral, it is a particular glory that part of the repertoire varies from place to place. We are all proud of our local composers. Some have famous names,

such as William Byrd at Lincoln, and Thomas Weelkes at Chichester. (I well remember Dr. Stanley Vann at Peterborough strongly resisting requests from other Cathedrals to use his psalm chants and other compositions. The unique flavour of that Cathedral's repertoire was thus preserved in Dr. Vann's time there.) Composers of local significance at Rochester include John Heath (organist 1614-1668) whose Magnificat, music of great distinction and sweetness, can be heard on Abbey record APR 302; John Jenkins; Ralph Banks (organist 1790-1841); Frederick Bridge, Percy Whitlock, and Robert Ashfield

The arrival of the A.S.B. in 1980 has challenged composers to respond to a more contemporary language, and to a greater emphasis placed on congregational participation. Many Cathedrals have accepted the challenge, and here two of our present Lay Clerks, Michael McCree and Simon Mold, have contributed stimulating new works to the repertoire, including a Gloria for choir and congregation, as well as canticles, anthems and responses. I myself have enjoyed writing pieces to celebrate some of the holy men and women who are commemorated in the calendar of the A.S.B.: George Herbert, Nicholas Ferrar, Francis de Sales, Julian of Norwich, and Mother Teresa of Calcutta — who is not yet mentioned in that calendar, but who surely will be. I have also enjoyed writing music for the Cathedral Choir and the Cathedral Auxiliary Choir to perform together, at the Advent Carol Service, for example. An innovation last year was the inclusion of a violinist and a flautist in a setting of a poem by John Betjeman.

From time to time our choristers compose interesting pieces: introits by Duncan Atkinson (winner of the 1987 national Choristers' Composition Competition) and Ian Webb contribute a young person's vision.

The repertoire at Rochester is, I believe, vibrant, and expanding to meet the needs of a living church. Some contemporary music may seem strange and puzzling, to the musicians as well as to the listeners. (But even Tchaikovsky, so universally admired now, wrote music that was at first greeted with Hostility). Care is taken to give a copy of the text to the congregation, or the text is read out first, or a few words are said to explain what is in the mind of the composer. The listener, nonetheless, has to make a positive effort to listen, to concentrate, and to be receptive. It can be hard but rewarding work. We would in any case all agree, surely, that in worship, as in so many other spheres of creativity, the maxim 'I know what I like, and I like what I know' is not quite good enough!

In conclusion, may I repeat my belief that the musical repertoire should gather up, enlighten, and uplift the worshipper in a stimulating and not a baffling way. In the words of one of the prayers we use at our early morning boys' practices:

'Lord, help us to be an inspiration, and not an irritation, today'.

Barry Ferguson

Organist and Master of the Choristers

SIDELIGHTS ON ROCHESTER CATHEDRAL ITS MUSIC AND ITS WORSHIP

Early in 1984 the Cathedral Assistant Organist, Mr. Paul Hale, discovered a collection of service sheets, written by the Precentor and bound together, beginning on October 28th 1889 and ending on November 7th 1897. These are of considerable interest both for the musicologist and, because of the non-musical annotations made by the Precentor, for the historian of the Cathedral.

Throughout this period Samuel Reynolds Hole was Dean and John Hopkins was Cathedral organist. There were three Minor Canons, the senior of whom was the Precentor, Greville Livett. The Cathedral choir consisted of six lay clerks, eight choristers and four probationers. Mattins and Evensong were sung daily, except on Friday — and even on that day both services were sung unaccompanied in Lent and Advent. The service sheets give no times for the services, but in 1880 Dean Scott had informed the Ecclesiastical Commissioners that on Sunday, Morning Service (with Litany) was sung at 10.30 a.m., followed by Holy Communion (sung on the first Sunday of the month) and Evening Service at 3 p.m. On week-days Morning Service (with Litany on Wednesday

and Friday) was at 10 a.m. and Evening Service was at 3 p.m. in the winter and at 5.30 p.m. in the summer. There was no break in choral services after Christmas and Easter and the only holiday given to the choir was a fortnight in August when the Cathedral was "closed for cleaning".

The nature of the music sung in the Cathedral during this period would undoubtedly be of significance to the musicologist. To the layman the chief interest lies in the number of settings to the Canticles which, sung frequently then, are never sung today.

When Ralph Banks became organist at Rochester in 1790 he had complained that 'two services (Aldrich in G and Rogers in D) . . . had been in rotation on Sundays for twelve years'. Times had certainly changed, but Aldrich in G was still occasionally sung, while Rogers in D, probably because it was easy to sing and posed no musical problems, appears with monotonous frequency. Again there are anthems on the list by composers of whom we never hear today — e.g. Reynolds, Bryce, Beckworth, Calkin, Weldon, Young. On the other hand, the works of Tallis, Greene, Wesley, Purcell, Attwood, Blow, Ouseley, Boyce, Croft and Gibbons are well represented. Palestrina appears to have been unknown; occasionally there was a work by Byrd (curiously spelt 'Bird').

On Saturday, 28th November 1881, there was a special service to mark the centenary of the opening of the Cathedral organ, and on May 8th, 1985 the Precentor noted that this was 'Mr. Hopkins' Anniversary' (he had been organist for forty years) when all the music was composed by John Hopkins. We are told that on September 11th 1896 'Mr. Makepeace died at 3.00 a.m. this morning; he was for over 50 years Lay Clerk of Rochester Cathedral. He was in his 77th year and had resigned the clerkship last Easter'. There was no prescribed retirement age in those days! When the Queen's Accession was celebrated on June 20th 1897 a hymn was sung with words by the Dean and music by Dr. Bridge and the services concluded with the National Anthem 'as amended by the Dean'.

The service sheets tell us something of the extra-mural activities of the choir—

1890 June 15th Evensong was sung by men only, because of the 'boys cricket match with Mr. Jelf's team'.

1893 June 8th The choir attended the Choir Benevolent Festival at All Saints, Maidstone, where they were joined by four choristers from Westminster Abbey, twelve from the Temple Church, four from Canterbury, while the lay clerks were augmented by twenty men from Canterbury, St. Paul's, the Chapel Royal, Westminster Abbey, St. George's Windsor, Norwich, etc. John Hopkins played the organ. 'Professor Bridge' conducted, the Dean of Rochester preached, and 'the offertory was collected by the lay clerks'. The Precentor commented: 'A very fine service went without a hitch'.

1896 Wednesday, January 8th was the 'boys outing to Crystal Palace'.

October 16th At the request of the Precentor of Canterbury, some of the Rochester Cathedral choir, together with the Precentor, visited Canterbury Cathedral to take part in the funeral service of Archbishop Benson.

1897 May 29th 'The Choir (six men and six boys) went to Canterbury to help in the music at the re-opening of the Chapter House by the Prince of Wales'.

June 11th The choristers sang Evensong because 'the men were at the Handel Festival rehearsal'.

From time to time mishaps occurred and these are carefully noted by the Precentor. For example—

1892 December 27th The choir sang Ouseley's 'And there was a pure river,' which 'was not properly taken up by the cantoris side'.

1893 July 2nd The chorus in Handel's 'In the days of Israel' 'not known by the boys'.

February 7th-11th 'Plain service — Boys laid up with influenza.' The Precentor added that there was 'some irregularity about this arrangement'. In the absence of the Dean, the Archdeacon (The Venerable Samuel Cheetham) had 'unwittingly given leave to the organist without reference to the Precentor — a mistake for which he afterwards apologised. It evidently won't occur again. There was no reason that men's services should not have been held occasionally'.

March 26th The Anthem at Mattins was Gibbons' 'Hosanna' and the Precentor noted — 'I fear Gibbons' Hosanna is beyond the ken of Sunday morning congregations'.

1893 December 24th 'The anthem, "The Night is departing", very shaky — should be practiced with the organ — trebles and tenors rush the quavers.'

1896 January 21st Three pieces by Mendelssohn formed the anthem, but the first was 'omitted by organist's mistake'.

November 10th Attwood's anthem, 'Teach me, O Lord', was sung, but 'quartet omitted owing to misunderstanding'.

1897 Whit Sunday The organ broke down at Evensong.

September 26th The service was unaccompanied 'owing to break-down of the organ bellows'.

October 12th 'The Jubilate was sung too, but by mistake; it had not been prepared.'

These service sheets reveal a more general picture of Cathedral services. In each year, except 1896, there was an ordination in Advent — the only ordination in the Cathedral in the year — usually on the fourth Sunday in Advent, except in 1893 and 1894 when it took place on St. Thomas's Day (a Thursday and a Friday), and it was always held in the Quire. Pasted to the service sheet in 1889 and 1890 is a paper, in the Precentor's handwriting, setting out the order of processions and the procedure for the service, and on the back of the first of these the Precentor wrote: 'Service went excellently — Bishop and Dean pleased'. In a number of years the Precentor pasted among the service sheets the leaflet printed for the congregation, setting out special services for Lent and Holy Week. From these we learn that it was normal in Lent for there to be Litany and Sermon at 8.00 p.m. on Wednesday, an address at noon or at 3.00 p.m. on Wednesday or Friday, and a children's service on Saturday at 2.30 p.m. In two consecutive years the Vice-Dean gave a Lent Course on 'The Witness of the Minor Prophets to the Christ'. There were addresses each day in Holy Week and a concert of sacred music at 8.00 p.m. on Good Friday. In Advent there was Litany and Sermon every Wednesday at 8.00 p.m. On Holy Innocents Day a children's service was held in the afternoon, which took the form of full choral Evensong with an address by the Dean. Each year Hospital Sunday was observed in April and from a paper attached to the service sheet in 1890 we learn that the number who received treatment at St. Bartholomew's Hospital in 1889 was 13,981. There were regular collections for the S.P.G.

Other items of interest are as follows;—

1890 October 17th The Dean Scott memorial was unveiled.

1891 January 25th There were 'collections for distribution in Ireland'.

March 29th Easter Day 3.00 p.m. 'Soldiers Service — the Volunteers attended. Service read by the Dean. Sermon also preached by him in the Nave'.

1892 January 21st Memorial Service to the Duke of Clarence. The service consisted of Cathedral Evensong, together with parts of the Burial Service. Chopin's Funeral March, Handel's Dead March in Saul and Mendelssohn's Funeral March were all played on the organ.

1893 June 5th 'Sunday anthems and hymns having slight reference to loss of H.M.S. Victoria, Admiral Lyon's Flagship, during fleet manoeuvres in the Mediterranean.'

1895 May 18th (Saturday) 'A large party of London School Managers and Teachers was present at Evensong and the Dean particularly requested that this anthem should be sung.' 'This anthem' was 'God is a Spirit' by Sterndale Bennett.

August 3rd 'The Reverend Robert Whiston, whilom Headmaster of the School, died this morning.' In view of the thorn in the flesh that Mr. Whiston had been to the Chapter there was an appropriateness in the anthem at Evensong that day. It was, 'O give thanks', by Purcell!

August 4th (Sunday) 'In memoriam Bishop Thorrold of Winchester, late of Rochester, who died 25th July and was buried 29th July.' There was, however, no special music to mark the occasion.

November 12th 3.00 p.m. Enthronement of the Bishop. This was Bishop Edward Stewart Talbot, and the Precentor notes that details of the service will be found 'among the Precentor's papers'. From the evidence before us, it would appear that there was no enthronement service in the Cathedral for Talbot's predecessor, Randall Davidson, in 1891.

November 24th (Sunday Mattins) 'Bishop Talbot preached his first sermon in Rochester Cathedral and pleaded for the Society for the Propagation of the Gospel in Foreign Parts.'

1897 June 27th Special Service for 'the Troops of the Garrison' at Mattins. 'The service began 25 minutes late'.

Finally, we turn to the Minor Canons' affairs. In March 1893 we find them standing on their rights. According to a long note made by the Precentor the Dean had asked 'that on High Festivals there should be four priests at the 8.00 a.m. and noon-day celebrations, even though this should involve the attendance of the Minor Canon "off duty"'. The Minor Canons agreed that his request 'was reasonable', but the Precentor, in order 'to guard the rights of the Minor Canon to take outside duty,' would always endeavour to avoid calling on the 'off duty' man. The right to take 'outside duty', wrote the Precentor, was founded on custom, on the recognition given to the custom by Dean Scott in his answers to the Ecclesiastical Commissioners in 1880, and on the agreement assented to by each Minor Canon on election. This right 'cannot be taken away except by the formal decision of the Chapter duly summoned'. The Precentor added that he enjoyed the right equally with the other Minor Canons, 'but, in order to keep up a proper feeling with the Dean, I have undertaken always to inform the Dean if I propose to be absent from *all* the services on Sunday when off duty.'

One of the Minor Canons, Arthur John Thorndyke, resigned in 1892 on his appointment as Vicar of St. Margaret's, Rochester, and the Precentor noted that on December 30th that year there was 'Trial of Minor Canons'. It would be interesting to know how many candidates applied for the vacancy; twelve years earlier (1880) Dean Scott had informed the Ecclesiastical Commissioners that when there was a vacancy in the office 'there is no difficulty in finding a person to fill it. Rather, the difficulty is to choose among respectable candidates. On a late occasion we had to select from a list of eighty-seven'!

In this case, the Precentor tells us, 'Blackie appointed Friday'. This was Ernest Blackie, who was later to become Bishop Suffragan of Grantham, then of Grimsby, and returned to Rochester as Dean in 1937.

On March 24th 1895 there is a note that 'the Revd. *G. M. Livett* resigned the office of Precentor today, and was succeeded by the Revd. E. J. Nash. The anthem that evening was 'By the waters of Babylon we sat down and wept' (Boyce)! The following day 'the Revd E. Nash entered upon his office as Precentor'.

Paul A. Welsby

'THE ORGANS OF ROCHESTER CATHEDRAL'

By Paul Hale, Rector Chori of Southwell Minster and former Assistant Organist of Rochester Cathedral

Published by The Friends of Rochester Cathedral and available from the Friends' Office at £2, including postage

This 44 page illustrated booklet describes the history of the Cathedral's organs and provides insights into some of the organists and the varying past state of the Cathedral's music.

Paul Hale brings to this scholarly book both his organist's expertise and his deep knowledge of the technical problems of organ construction that enabled his vision to be expressed in the specifications for the rebuilding of our organ.

The Friends hope the booklet will appeal to both the specialist and those with a more general interest in the Cathedral's history and provide a fitting souvenir of the Organ's rebuilding.

THE DECORATION OF ERNULF'S NAVE

The Norman priory church begun by Bishop Gundulf to replace the sadly dilapidated Saxon building he inherited seems to have been left only half finished. The accession of Ernulf in 1114, former prior of Canterbury and abbot of Peterborough, and an enthusiastic builder, initiated a wholesale reconstruction in a more up-to-date and grandiose fashion. This work apparently extended over some period of time. Its completion was left to Ernulf's successors; the sculptured west doorway was probably not provided until about 1150, and the intended western towers never materialised. Nevertheless the new work was consecrated on Ascension Day 1130 by Archbishop William in the presence of Henry I and no less than thirteen bishops. But only seven years after its consecration the priory was swept by fire so devastating that the monks dispersed. And then about forty years later in 1179 a further great fire is said to have 'reduced the church to a cinder', marks of which conflagration remain visible in the scorched and reddened lower vertical surfaces of the nave.

The scheme of rebuilding, funded largely from contributions to the shrine of the urgently canonised William of Perth, was to replace Ernulf's Romanesque church in the new pointed Gothic style. But reconstruction stopped short with the third bay into the nave, not solely because of lack of funds, but because it was at this point that the conventual quire was screened off, and parochial jurisdiction began — a customary division of responsibility and use dating at least since Gundulf's time. There was constant friction between the two communities, the monks seizing every opportunity to exclude the parish and in turn the citizens jealously, and often forcibly, insisting on their traditional rights. Effectively therefore, what we see now in the western six bays of the nave remains substantially that of Ernulf's church. Its appearance, although low and spreading, is one of lively movement — achieved by each pier in the arcade having a different section. Most consist of shafts and half-shafts around a square core, the two arcades answering in north-south pairs. Scalloped capitals support arches decorated with runs of zig-zag, nail-head and pellets; and above this the triforium contains richly diapered tympana. The Norman clerestory and the upper part of the west wall was replaced in Perpendicular style after the citizens relinquished the nave in the fifteenth century, transferring their altar of St. Nicholas to a parish church built in the adjoining cemetery.

During the thirteenth century the cathedral was twice requisitioned and despoiled by soldiers laying siege to the nearby castle, and there may have been some consequent damage to the fabric. But it seems to have suffered relatively little at the Reformation or during the disputes of the mid-seventeenth century. The south aisle-wall of the nave was recased externally in 1664, and in 1670 a twelve-metre length of the north aisle-wall was rebuilt. But throughout the seventeenth and eighteenth centuries in general the interior lacked repair. Overshadowed by Canterbury and London, Rochester was never a rich diocese, with the result that the cathedral never underwent extensive reconstruction. And although the exterior may have suffered somewhat during various phases of nineteenth-century restoration, the interior as a whole received remarkably sympathetic treatment. One consequence of this is the survival of light graffiti which provide important evidence for a sequence of mural paintings which once adorned this part of the church.

Unlike Gundulf's nave which seems to have been plastered right down to the footings, the fine Caen stone with which Ernulf's build was cased would require no more than a light lime wash to finish. Close examination of these pristine Norman surfaces reveals evidence for a figural programme of some sophistication. The graffiti in question are confined to the surviving Norman surfaces; they do not extend to thirteenth-century and later stonework. And the scheme clearly antedates the fourteenth-century painting of St. Christopher superimposed on the north face of pier one south. In the absence of evidence to the contrary, the scheme must be supposed to belong to the second, that is Ernulf's, rebuild — a date which might be supported by the style of the drawing, insofar as this can be assessed from such scanty outlines.

Beneath a bewildering variety of natural fissures, tooling, masons' marks and graffiti of all periods down to the present, a significant group of sketches can be found down the line of the arcades from the west wall to the point of the original quire-screen, in a band between approximately one

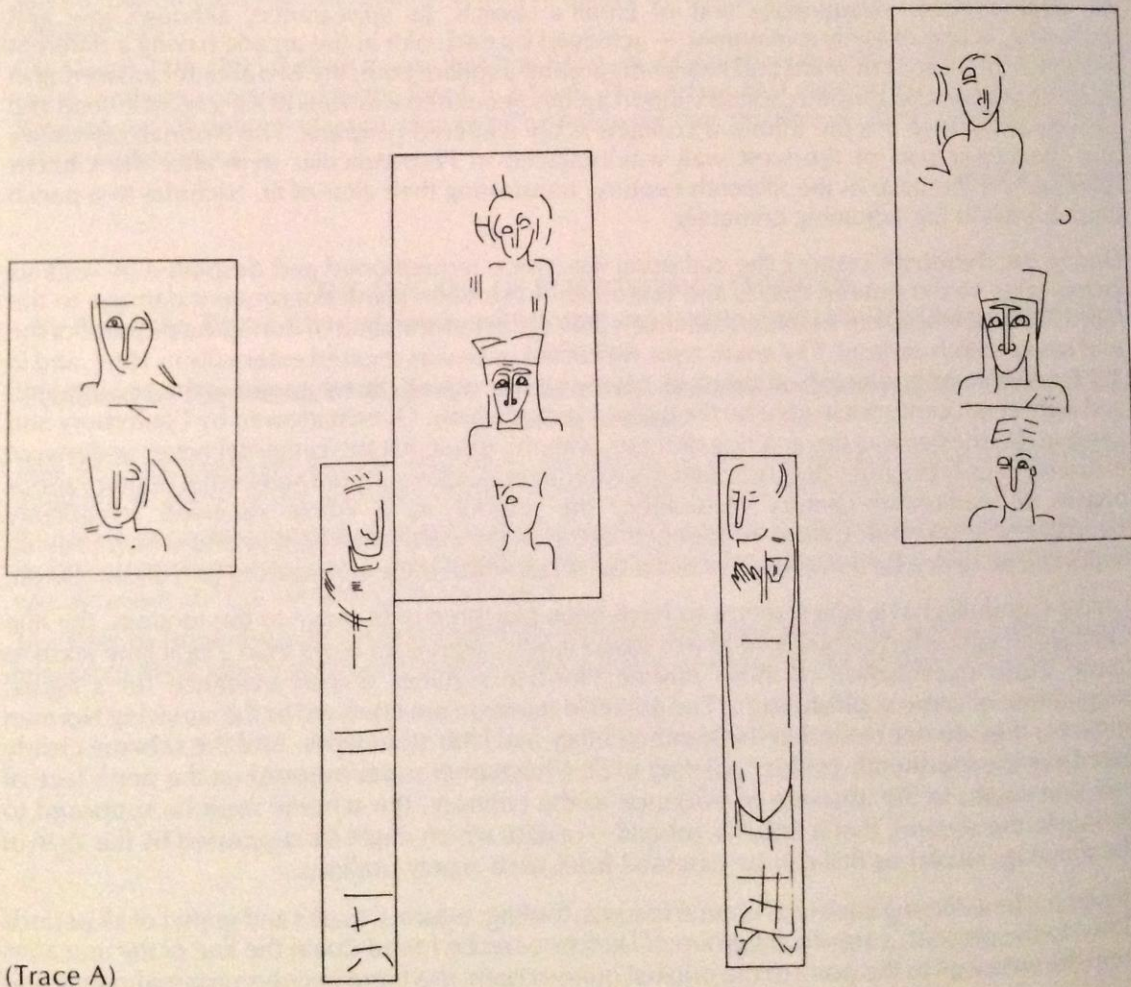
and three metres above the present floor of the nave. The most easily recognisable features consist of human busts, though any associated draperies are sketched in so an allusive manner that, except where seen in relation to faces, they cannot be distinguished with any certainty.

Those scenes that can be tentatively identified are all traditionally associated with the life and person of Christ. From what remains, it seems unlikely that there was any elaborate scheme of Old and New Testament correspondences, by which prefiguring incidents and images from Jewish history were commonly linked with incidents from the New Testament at this date, and which might have given an iconographic clue as to the scenes represented or their arrangement. What remains is in part familiar, like Christ in Glory, his baptism by John, and the figure of St. Mark and his lion, but most afford no more than tantalizing hints at which we can only half-guess. In view of their very fragmentary condition and allusive nature, the question of possible interpretation is difficult, but probably best sought by comparison with the systematic illustrative programmes found in one or other of the great Romanesque Bibles which contain similar scenes.

The following description should contain sufficient information to locate the graffiti, progressing from west to east, bay to bay, as it would have been seen by a contemporary visitor entering at the west door. The accompanying tracings are reproduced at one-sixteenth scale.

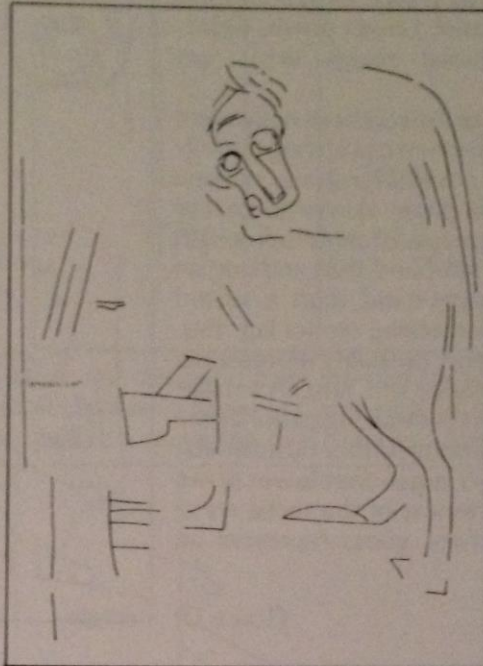
The western entrance is flanked by nook-shafts and then blind arcading in two tiers. (The flat fields of this arcading, like the doorway tympanum, are filled with nineteenth-century mosaic memorials; above this the west wall was taken down in the fifteenth century when the great Perpendicular window was inserted). The responds of the nave-arcades consist of two fat half-shafts against a square core with smaller nook-shafts at the corners.

The left hand half-shafts of both north and south responds and the shaft of the southern door jamb bear a series of 200- to 230-millimetre human busts in tiers one above the other, apparently

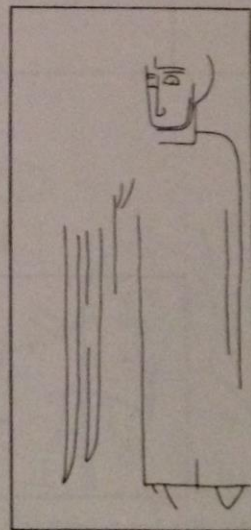


crowned or with square headdresses, all drawn *en face* (Trace A) but on the inward-facing arc of the shaft so as best to be seen from the body of the nave. North and south on the square innermost element of the blind arcading, and drawn at the same proportions as the busts, are full-length draped figures, half-turned so as to face the entrance, one hand at the breast, perhaps holding a book. Almost certainly these west-wall graffiti are best understood as remnants of a single sequence representing a 'Jesse-tree', the figural genealogy of Christ given in the prologue to St. Matthew's Gospel.

(Trace B)



The first pier into the nave is octangular in section and stouter than the other piers in the arcade, presumably anticipating the additional weight of the never-built western towers. The northern pier's south face bears an equine head and hindquarters — and possibly further hooves can be made out — which may perhaps represent the remnants of either a Flight into Egypt or an Entry into Jerusalem. (Trace B) The equivalent southern pier bears remnants of three half-profile figures similar in style and proportions to those on the west wall: busts with square headdresses on adjoining south and south-east surfaces, and on the north a full-length angel.



(Trace C)

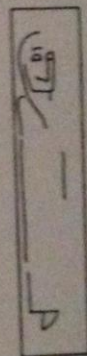
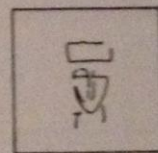
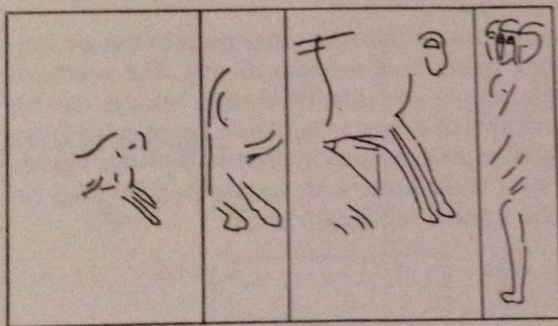
The second pair of piers bears no significant graffiti, but the third from the west, the most complex in the arcade, consisting of fourteen small engaged shafts clustered around a basically square core, contains evidence of familiar iconography. The two south-facing shafts of the northern pier

bear metre-high figures representing the Baptism of Christ. To the right stands the figure of Christ *en face*, a naked torso, his upper arms apparently displayed, traces of a nimbus and above it the descent of the Holy Spirit in the form of a dove. To the left stands the figure of John the Baptist, his nimbed head gazing obliquely towards the figure of Christ to whom he reaches out across the intervening flat panel. Lower down, details of the Baptist's conventional rough dress are discernable.

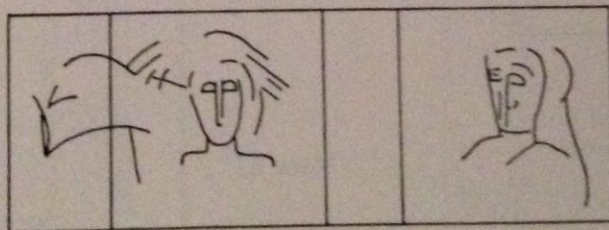
Spread across the north face of the southern equivalent is a figural scene in which horsemen occupying the left-hand shaft and outer panel confront a group of men squeezed onto the central flat panel. Lower down, the eastern face contains the remains of three full-length crowned figures, two on the left-hand shaft and one on the centre, facing on the right-hand shaft a seated female apparently holding something on her lap; this, and perhaps the previous scene, probably represents a Magi sequence from the Infancy of Christ. A smaller draped figure is found on the south-facing panel by the south-western nook-shaft. Among further busts similar to those on the west wall, two larger ones lower down on the right-hand and centremost of the three west-facing shafts we might perhaps guess represent an Annunciation.



(Trace D)

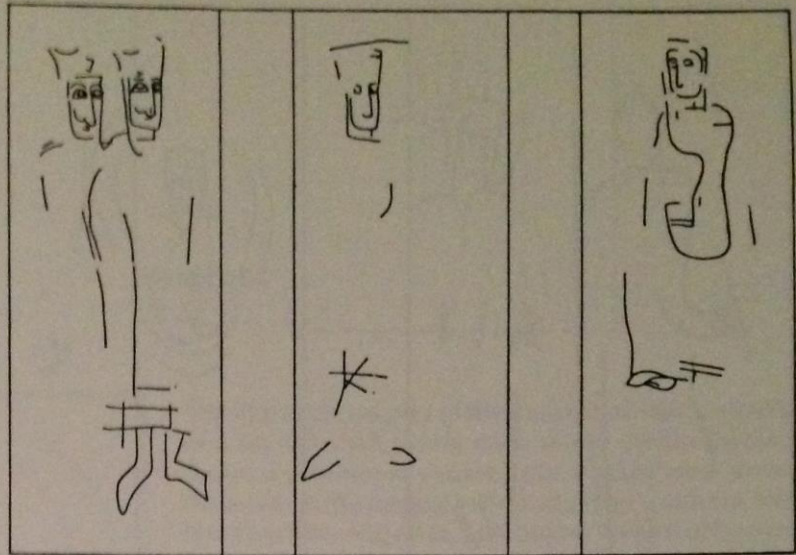


(Trace E Upper)

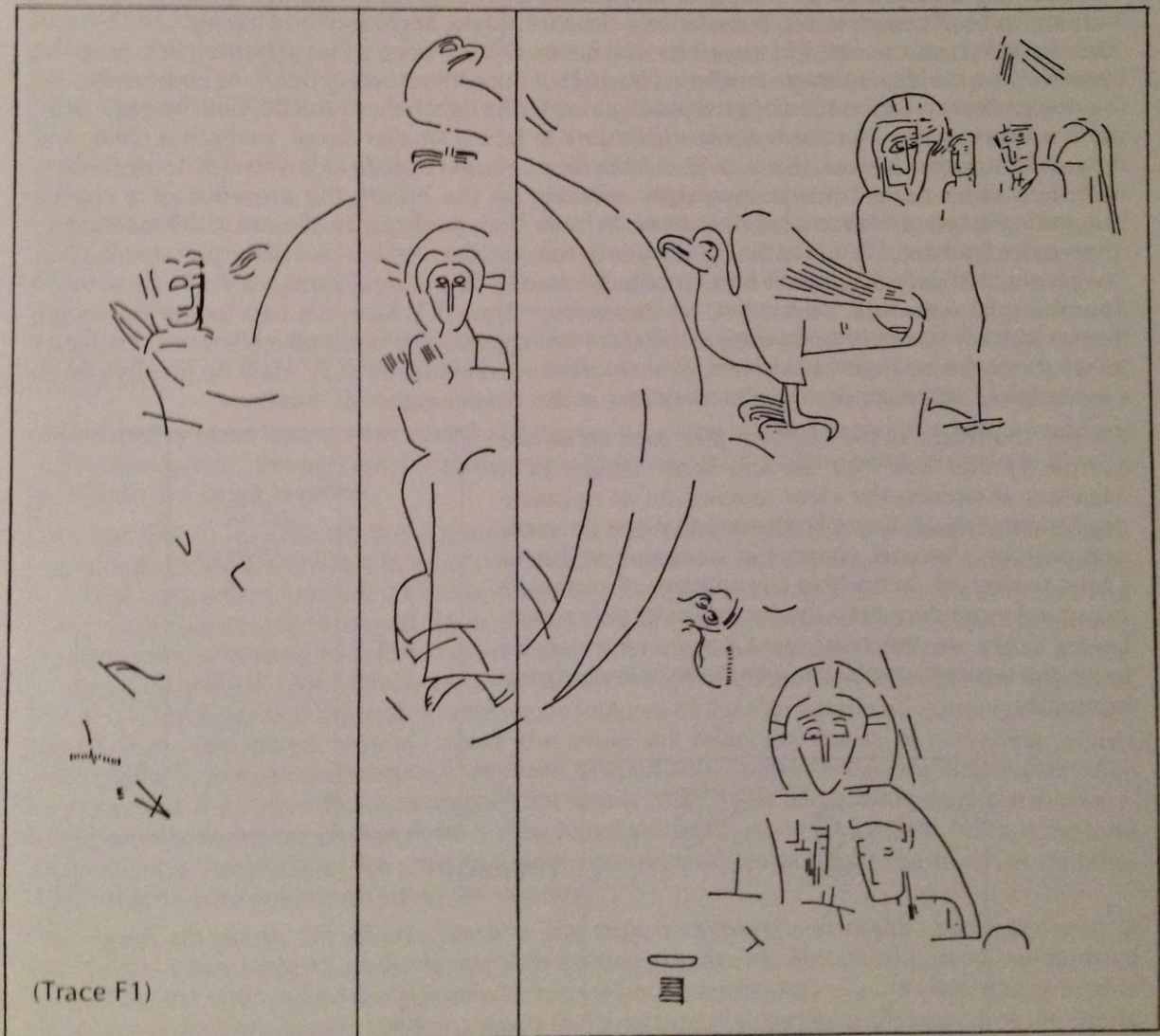


The fourth pier into the nave consists of narrow half-shafts at the centre of each cardinal face, flanked by broad half-columns at its 'corners'. The southern pier contains the most extensive surviving sequence of graffiti, and the most easily seen, extending round three sides: north, east and west. The dominant feature, high up on the northern face is an elaborate 'Majestas', a

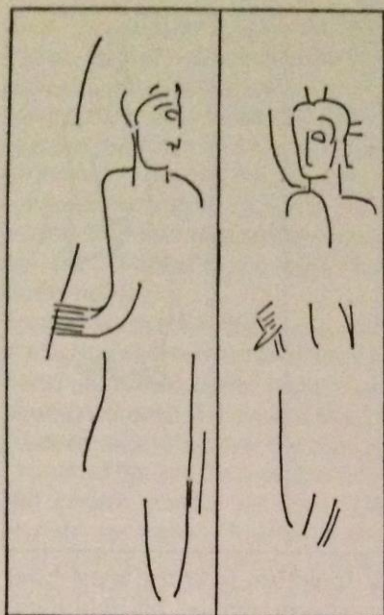
(Trace E Lower)



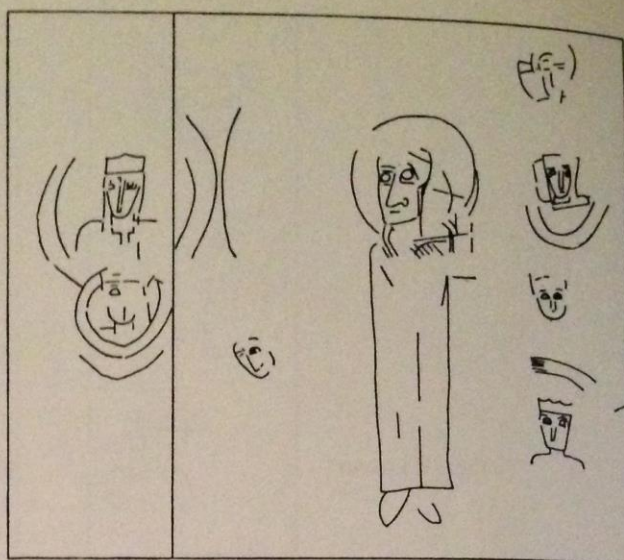
representation of Christ in glory, not dissimilar from the familiar sculpture over the west-front doorway. The central half-shaft contains a figure of Christ with cruciform nimbus, his right hand raised in benediction, seated within a sweeping oval mandorla framework extending onto the



(Trace F1)



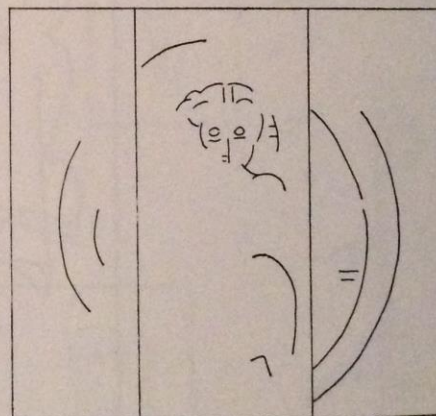
(Trace F3)



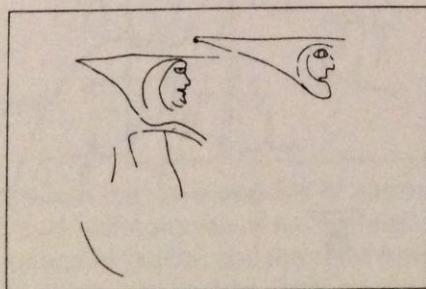
(Trace F2)

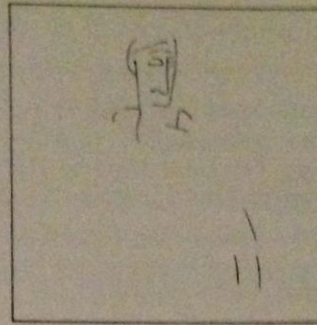
broader half-columns either side, and surrounded by the conventional evangelist symbols. In varying states of completeness but relatively clear are: eagle, angel and ox at top right and left and bottom right respectively; and fragments of what must have been a lion at bottom left. Atop the mandorla is an additional eagle emblem, unusual but not without antecedents. As commonly, this central emblem is surrounded by groups of figures. To the right behind and beyond the eagle of St. John a figure with a cruciform nimbus half turns to face a smaller figure, perhaps a child, and beyond it an angel. Beyond the ox of St. Luke below is a larger bust *en face* with cruciform nimbus, with two other human heads apparently reclining on the breast, the presence of a chalice suggesting its interpretation as a Last Supper, or more likely perhaps, an allusion to the meeting on the road to Emmaus. Further to the right (Trace F2) around the western face of the pier stands a full-length draped figure, facing half-left in profile, flanked by tiers of small busts not dissimilar to those found on the west wall. To the left, on the eastern (Trace F3) face, are two further full-length figures, the left-hand one apparently in the act of writing and looking attentively towards the figure of what may be an angel behind him. In view of the representation of St. Mark on pier five north (see below), this might perhaps be identified as the gospel-author St. Matthew.

On the south face of the northern pier, high up on the narrow central half-shaft are the faint remains of a *Majestas* answering the clear remains on its opposite equivalent, though the only element that can be seen, and perhaps the only element in common, is that of Christ seated *en face* within the remains of a double mandorla extending onto the broad shafts either side. Lower down on the north-west half-column can be found the upper parts of what seem to be helmeted men in profile.

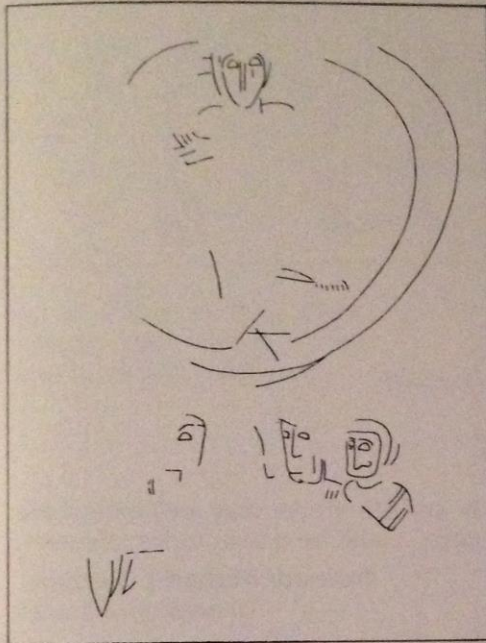


(Trace G)





(Trace H2)



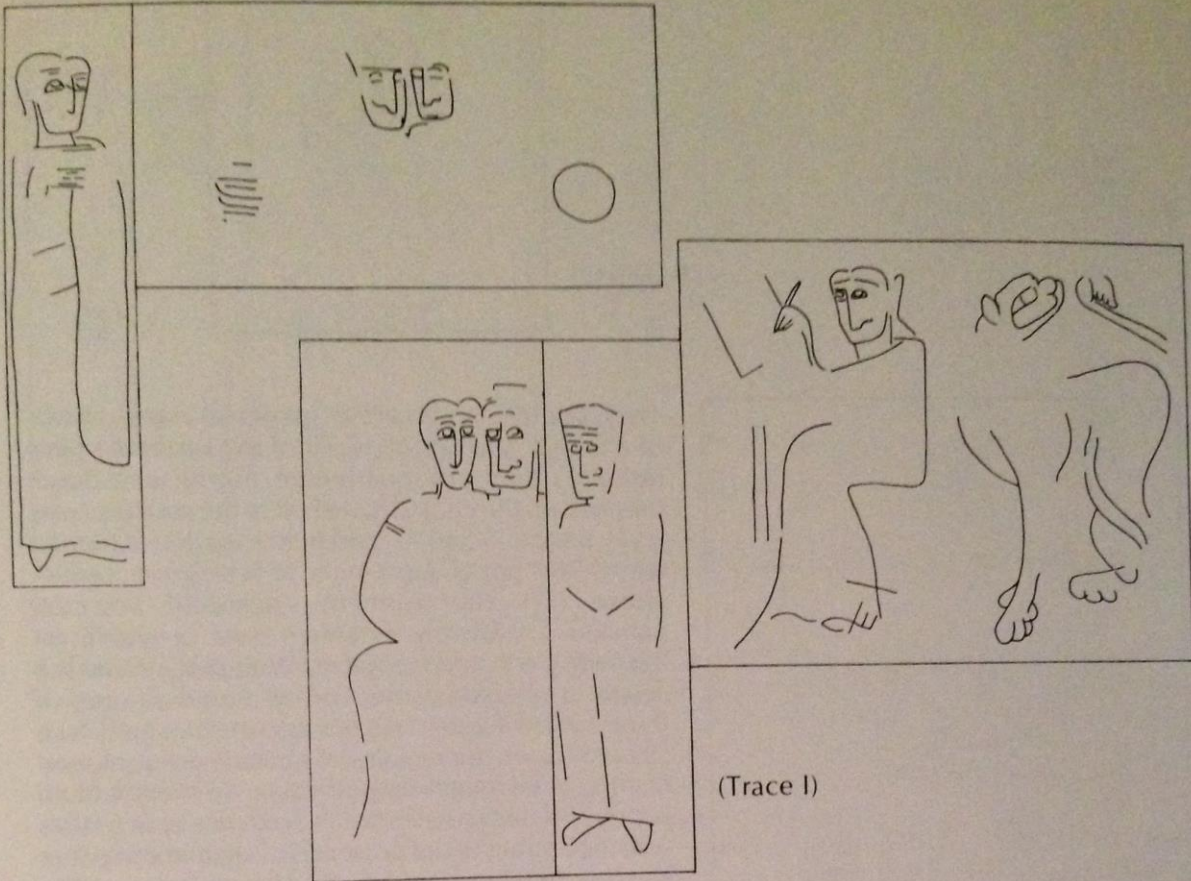
(Trace H1)

The fifth and final pier of the 'parochial' nave consists of a fat half-shaft facing each of the cardinal points round a prominent square core. Facing west down the nave on the central half-shaft of the southern pier is yet another Majestas, and below it a line of human figures the upper parts only of which are visible. (Trace H1) The northern equivalent however contains a relatively extensive area of graffiti on adjacent south and east faces. Wrapped around the square south-east corner can be found a group of three seated figures. Higher up on the south face (Trace H2) are the remains of similarly proportioned figures: a full-length draped figure on the left-hand panel, and on the half-shaft the remains of two faces with indications in the presence of chalice and paten that this might present a further Emmaus scene. On the half-shaft facing due east is a representation of the evangelist St. Mark: a draped figure drawn in profile, seated and writing at a desk in front of him, and to the rear his symbolic attribute, a large lion with confidently drawn body and paws, its head turned back towards a swishing tail. (Trace I) Much lower down, at about waist height, is a tiny Majestas — a

robed and nimbed figure, arms raised and displayed, sitting within a mandorla; only a hundred millimetres across, this presumably represents a genuine casual graffito, although apparently of a style with the larger sketches.

The fact that in no case do these graffiti form a complete layout but are confined to details, suggests that they are unlikely to represent an artist's cartoon. But if not part of the original setting out, their very extent precludes the likelihood of a merely casual hand. The probable reason for their execution is not hard to seek. Their distinctive distribution, confined within a band beginning at about breast height and extending no higher than might be reached with the aid of a short ladder, is suggestive. One obvious occasion presents itself. It seems likely that after the disastrous fire of 1179 the general disposition and major features of the damaged wall-paintings were still discernable. The lowest section, where the stone still bears the marks of scorching, would presumably have been quite beyond recovery, heaped about with intensely burning timber fallen from the roof. But above this certain significant details could easily be traced through the thin lime-wash, scoring the stone, perhaps with a view to restoration at some future date. If this is the case then, albeit so incomplete, the remains assume considerable importance inasmuch as no other such scheme survives anywhere in the country.

The significant marks are elusive, mostly less than a millimetre in depth, and only seen at particularly close quarters under favourable lighting-conditions. The deteriorating condition of the Caen stone, the worked surfaces of which have become powdery — a condition considerably accelerated since washing in 1964 — suggest that they may at some not too distant date disappear



altogether. Tantalizing indications of further features exist, and other eyes may well extend the record. The author would be grateful if any further 'sightings' could be drawn to his attention.

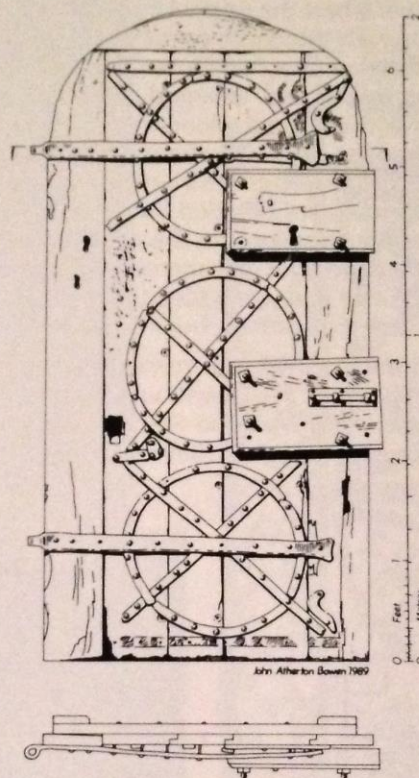
Professor Michael J. Swanton,
University of Exeter

SOME DOORS IN ROCHESTER CATHEDRAL

Hidden in a dark corner of the north-east transept is a very obscure little door whose antiquity and importance deserve some recognition. It was brought to my attention by the Cathedral archæologist Tim Tatton-Brown and meticulously drawn by John Bowen. I am very grateful to both of them for their help, and to the Friends of the Cathedral for funding the illustration.

The door leads into the north-east turret stair, rising up to the present stone store and the triforium passage. On the outside, the crude cross boarding conceals carpentry and ironwork which were clearly made before the eastern arm of the church, c. 1200-15 (Hope, 1898, 194-328). The door was made in three stages: (Fig 1.).

Fig. 1. Door in N.E. choir transept stair turret. Inner face. Drawn by J. Bowen.



- (1) The original door, now only visible on the back of the present door, was made for a narrow flat topped doorway (189×82 cm). It was four boards wide. The boards have rebated edges. They would have been held by strap hinges on the back because the whole original front surface is covered by a geometric pattern in iron. When this little door was fitted into its present opening, the wood on the top right corner had to be trimmed and the iron folded over to make it fit. There are traces of dark blue paint on the top right side. The original ironwork pattern consisted of an edging band across the top and bottom, and down the right side. Three St. Andrew's crosses are placed one above the other and three circles are placed centrally over them. In the top and bottom right corners are the remains of short scrolls. There are several nail holes on the door, some of which might produce a significant pattern on closer scrutiny. In particular the top and bottom circles each have two conspicuous holes on their vertical axis, and the centre circle has two holes near its centre.
- (2) The boards on the two vertical edges and the segment across the top were added to the originally square topped door (present size 195×99 cm). These pieces were added to make it fit its present round-topped doorway, constructed in the early thirteenth century. At that

time it must still have hung from strap hinges across the back (a surface no longer visible after the cross boarding was applied). The fragments of iron on the left side, between the bottom two circles, may have been added at this point. They are attached with flat headed nails, different from the round headed nails used on the rest of the door.

- (3) (Fig. 2) The door was subsequently reversed so that the face with the decorative ironwork hung on the rear, and hinges were attached to the original opening edge, above and below the keyholes. Plain horizontal cross boarding was applied to the new exterior of the door. There is a grid of faintly scored diagonal lines all over this face of the door, joining up the rows of nail heads. This kind of pattern was used in the fifteenth century, e.g. at Brooke, Leices. but could have continued later. The carpentry is very crude and was obviously applied when the original framing of the door was no longer viable. When the door was reversed two enormous box locks were installed and the two crude plain strap hinges added on the back.

There is no evidence whatsoever where the original door came from. One can only deduce that it was sufficiently esteemed in the early thirteenth century to be reused. It could have been made at any time previously, in the late eleventh or twelfth century, that is, in Gundulph's cathedral of the late eleventh century, or the rebuilt and enlarged cathedral of the mid twelfth century. In Canterbury Cathedral the ironwork of the little door in the north choir aisle was saved from the fire in 1175 and clearly reused when the door was remade shortly afterwards (Fletcher 1980, 45-8). The closest parallels for the Rochester iron come from the mid twelfth century, although a date for Phase 1 after the fire of 1179 should not be ruled out. The two fires mentioned by Gervase, of 1137 and 1179, are both possible occasions for the construction of the earliest wood and iron (Hope 1898, 277). Phase 2, when the door was altered to fit its present doorway was presumably in the early thirteenth when the east end was added to the church. Phase 3, when the door was reversed and crudely cross boarded could have been 1400-1600 though the locks could be later.

On the doors, the pattern of three St. Andrew's crosses on top of each other is very ancient. It is illustrated on the Carolingian bible of St. Paul's without the Walls, from the ninth century (Bible of San Paolo fuor le Mura, Rome, f.50. Made in Reims c.870) (Fig 3). In Sweden, circles are combined with St. Andrew's crosses in slightly different proportions at Perstorp and Hammesjö (Karlsson 1988 II, 199, 378).

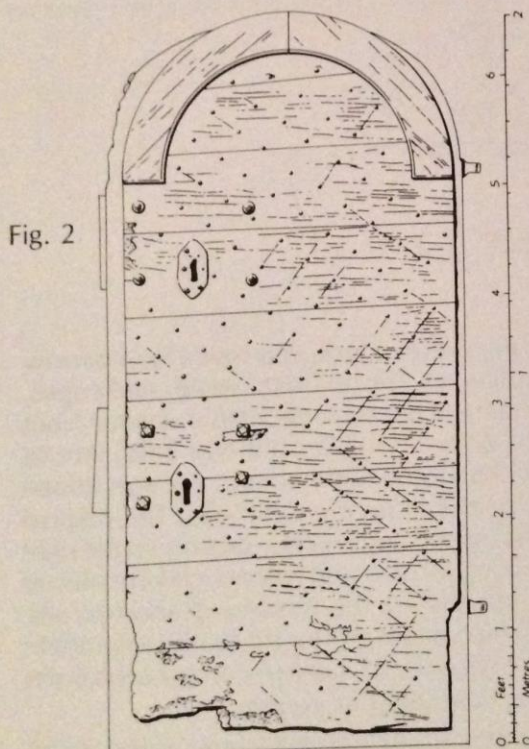


Fig. 2

Door in N.E. choir transept stair turret. Outer face. Drawn by J. Bowen.



Fig. 3

Bible of San Paolo fuor le Mura, c.870.

The design of St. Andrew's crosses may be of significance for Rochester Cathedral dedicated to that saint. The same pattern is found on the original thirteenth-century floor tiles in the south-east choir transept. The ironwork on many church doors makes reference to the patron saint. St. Clement's *Stenløse* in Denmark has an inscription invoking the saint's protection and illustrates a sea horse, dolphin and fish, referring to St. Clement's death by drowning. Saints whose lives were connected with horses are commemorated by figures of horses at St. Leonard's Noblat, France, and by horseshoes at St. Martin Chablis (Karlsson 1988, 125-189). The Virgin Mary is represented by a lily on the doors of Worksop Priory, Abbey Dore and Beaulieu Abbey. St. Helen, the discoverer of the Holy Cross, is said to have sent parts of the cross to the four corners of the world. Hence at St. Helen's churches of Stillingfleet and Skipwith, Yorkshire, the crosses on the doors have a four-fold shape. (Addyman 1979, 74-104; Bradley 1984, 84-100) (Fig. 4).

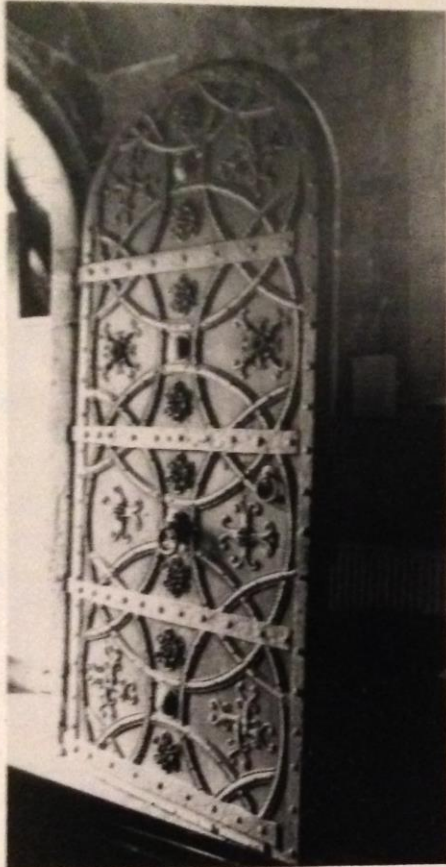


Fig. 4

Skipwith, N. Yorks



Fig. 5

Little Horstead, Herts

Very few Romanesque doors are covered with geometric patterns. The most common design was the C hinge: examples not far from Rochester are at Canterbury Cathedral (N choir aisle), Hartley and Staplehurst. The design of intersecting circles at Little Horstead, Herts. (Fig. 5), is perhaps the closest parallel to the Rochester door. It is mid twelfth century. At Durham Cathedral the iron for the south-west doors was probably made c.1175-1200. It retains the traditional C shaped hinge but has, in addition to the palmette leaves, a pattern of diagonal crosses intersecting with diamonds. The door at Skipwith, originally designed in the 1160's, was drawn in a state of decay by J. Buckler in 1813 (BL Add 36395 f 182a). The drawing confirms that J. F. Pearson's restoration of 1876 is reasonably accurate (Borthwick Institute of Historical Research. Skipwith FAC 1876/8a). Pearson clearly took his inspiration from Skipwith when he came to design the west doors for Rochester in 1888 (Newman 1969, 435). He may well have known the circle pattern on the little tower door and tried to develop it into a more imposing but authentic design for a major entrance. The mediæval west doors of Rochester Cathedral have sadly disappeared. Daniel King drew some rather schematic scrolled hinges on them in the mid seventeenth century (King 1672, pl. 9).

When Samuel Pepys visited on April 10, 1661 he observed 'the great doors of the church, as they say, covered with the skins of Danes' (Pepys II, 70)). What he probably saw was leather under the ironwork. This was quite a common covering for doors in the middle ages. It was often coloured red to enhance the appearance of the ironwork. Theophilus, the writer of a twelfth century treatise on art, recommended using the hide of a horse, ass or cow (Hawthorne and Smith 26-9). However Pepy's reference to the skins of Danes, presumably excoriated for sacrilege, is the very earliest record of the supposed use of human skin. Later antiquarians in the seventeenth and eighteenth centuries, found more examples but they have only recently received scientific attention. Dr. Reed has examined the skins from Hadstock and Copford, Essex, and says they 'correspond closely to human skin', but the fragment from Westminster Abbey is pigskin. (Swanton 21-8; Geddes 1978, 41-5).

Dr. Jane Geddes,
University of Aberdeen.

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CONSERVATION OF THE EAST RANGE OF THE CLOISTERS — *The Romanesque Chapter House*

Between July and December 1989 a team of conservators directed by Nicholas Durnan has carried out stone conservation work on the lower level of the Chapter House. This has been a continuation of work that was started on a trial basis in 1984.

The conservation work has been necessitated by the rapidly deteriorating condition of the carved stonework. Black soot crusts obscured much of the rich 12th century ornamentation and the effects of rainwater flowing over the stone surfaces combined with salt crystallization damage, an effect of atmospheric pollution, have left the surfaces eroded, blistered, cracked and friable.

The aim of the conservation programme, of which the 1989 work is the first phase, is to clean, consolidate and protect all the stonework of the East Wall of the Cloisters as well as the Frater Doorway and adjacent lavatorium on the South Wall. This programme, especially the cleaning, presents an ideal opportunity for collecting historical evidence about the fabrication of the structures, and the conservation team is assisting the Cathedral Archæologist, Tim Tatton-Brown, in this work. Written, drawn and photographic records of the conservation work are being made and when complete will be kept in the Cathedral Library for future reference.

The guiding principles for the practical conservation work are as follows:

- a) To preserve all the surfaces where evidence, however worn, of original detail exists;
- b) To accept all losses that have occurred to the structure as part of its history and not attempt to restore any areas of lost detail;
- c) To use materials as compatible and sympathetic as possible to the original stone and mortar;
- d) To understand the structure as a breathing mechanism and ensure that moisture is free to be absorbed into and evaporate from the porous stone and mortar.

The cleaning operation involved the brushing off of loose dirt and organic matter, followed by the larger task of removing the tenacious black crust that disfigured much of the stone surface. This was tackled in two ways depending on the scale of the carved detail. The majority of the surface, which tended to be decorated with bold motifs like chevron and billet, was cleaned using an ammonium carbonate poultice. For the more finely carved capitals, a micro sand blasting device, similar to that used for etching glass, was employed. The cleaning revealed many areas of hard impervious cement pointing and these were carefully removed.

Lime putty, a traditional building material, is the base material for much of the consolidation work. From this, lime water (a clear solution of calcium hydroxide) is made. This is applied onto the stone surface in numerous applications and it can help strengthen friable and powdery surfaces. More importantly, lime mortars, containing the putty, crushed Caen stone, brickdust and sand are formulated to match the colour and texture of the original Caen stone. These mortar repairs serve to protect and support vulnerable areas of the carved stone surfaces.

Protection of the consolidated stone surface is achieved in two ways, firstly the application of sheltercoat — a fine mortar mixed with water and skimmed milk — which is brushed and rubbed into the stone surface to fill minute cracks and pits and acts as a protection against weathering. Secondly, a small temporary roof has been fixed just above the conserved area to protect it from rainwater. This will be removed when the permanent roof for the East Wall is built.

During conservation work interesting discoveries were made. These include the excellent condition of the inner parts of the central doorway capitals. Especially fine are the friezes of birds and foliage on the upper parts of these capitals. Cleaning also revealed an unusual stone type. This is similar to Caen stone in texture but has distinctive green bands running through it. One possibility is that it comes from a different bed in the Caen stone quarries in Normandy.

The next phase in the conservation programme is to proceed southwards along the East Wall of the Cloisters and this will of course include the unique and exquisite dorter doorway tympanum which promises to be a fascinating conservation challenge.

Nicholas Durnan

DEAN HOLE AT CAUNTON AND ROCHESTER

Caunton in Nottinghamshire is a pleasant, peaceful and unspoilt village a half dozen miles or so from bustling Newark. They are worlds apart. In the centre of the village stands St. Andrew's Church. Dating from Norman times the church has an attractive south nave arcade of that period, incorporating features which may be seen at nearby Southwell Minster.(1). At the west end of the nave a low fifteenth century tower leans alarmingly from the vertical. Remaining work in the church, with the exception of the chancel, which is a nineteenth century restoration, dates from the thirteenth century. Ewan Christian, the architect of Hildenborough Church and St. Stephen's Tonbridge, carried out a sensitive restoration for the vicar in 1869(2). As it stands the church is ordered on the strictest Tractarian lines.

Samuel Reynolds Hole, the vicar concerned, was born on December 5th 1819(3), and when a few months old(4) was brought to Caunton Manor. Thereafter until his death in 1904, and after, it remained the family home. Caunton Manor is a typical four bay eighteenth century house extended, after 1902, into an irregular nine bays(5). It was a comfortable house set in spacious grounds. Through them flows the Caunton Beck which also, flowing along its southern side and overhung with willows, renders the churchyard among the more attractive to be seen.

When Reynolds Hole went up to Oxford he came under the influence of the teachings of the leaders of the Tractarian or Oxford Movement. If their teachings may be summed up it is, faith and order in public worship, with a concentration on the sacramental nature of the church. These principles became central to Hole's ministry. He was made deacon in Lincoln Cathedral on Sunday September 22, 1844(6). In the reordering of Caunton Church in 1869, where he became vicar in 1850(7), Hole ensured that the single altar was raised so that it could be seen from every seat in the building. This was an essential requirement of the Tractarians. The windows were filled with darkly painted glass, another requirement. This rendered the interior gloomy and heightened the sense of mystery Tractarian teaching instilled.

Reynolds Hole became fascinated with the rose quite early in life. Gradually from a dozen trees, grown in his father's garden at Caunton Manor, Hole extended plantings in both garden and on the farm beyond until there were over five thousand rose bushes growing(8). Few if any remain. One of the founders of the now Royal National Rose Society, Dean Hole could never plant enough roses and other flowers to satisfy himself.

In 1887(9) Canon Hole was preferred to the Deanery of Rochester, a post he held until his death. At Rochester the gardens were transformed. The Deanery(10) which the Holes lived in was featured in the 1989 Friends' Christmas and greetings card. The card was reproduced from an original painting by Mr. Colin Bradley. To the left of the lawn in the painting is a glimpse of the great border which occupied the site of the canon's houses, present Deanery and lodge, in King's Orchard. All that remains of the border is the extraordinary sundial standing where it always has. That is now in the garden of No. 2. Roses were rampant in the garden. At the back of the main flower border was a rough trellis of split oak, in the old manner of Midland sheep hurdles(11), but six feet high. On this trellis were trained ramblers and free growing roses. Bush roses mingling with poppies, white lilies, love-in-a-mist and larkspurs filled the border in front of the trellis. This beautiful scene was painted from several viewpoints. George Elgood's painting of 1894 shows the garden looking toward the castle from a turn in the path somewhere beneath the present Deanery. At left are the extensive greenhouses. This painting is not as well-known as 'Dean Hole's Garden' by Ernest Arthur Rowe (1885-1922), painted from a view which is now the back of Nos. 1 and 2 King's Orchard. It looks along the great border to Mackean House(12) with the famous sundial in the left foreground. This painting hangs in the Headmaster's study at Satis House.

Dean Hole was on friendly terms with Miss Jekyll(13) and she may have advised him on the garden designs at both Caunton and Rochester but there is nothing certain about this. Many of Miss Jekyll's garden designs are being restored but it is unlikely that if she did have a hand in the Deanery garden at Rochester that it will ever be recreated.

Dean Hole was not the first occupant of the Deanery to cultivate roses. In a letter of November 19th, 1821 advising the despatch of sixty trees to Fiennes Wykeham Martin at Leeds Castle, the Rev. Mark Noble, Rector of Barming, remarked that he had also despatched parcels of rose plants

to Lord Torrington at Wolstomston in Staffordshire and to Dr. Robert Stevens (1820-70), the Dean of Rochester(14). These roses would have been of the Alba, Damask and Gallica varieties, made famous by the Empress Josephine.

Dean Hole died on August 27th, 1904(9) and was buried at Caunton. The Hole and Reynolds graves are situated on the south side of the chancel. That of the Dean is surmounted by a large Celtic cross. At Rochester his memorial is a life size recumbent effigy on an empty tomb chest. It is by F. W. Pomeroy and was erected in 1905.

David Cleggett

St. Matthew's Day 1989

Footnotes

- (1) Nicholas Pevesner, *The Buildings of England — Nottinghamshire*, London, Penguin, 1951.
- (2) Pevesner, Nottinghamshire.
- (3) Inscription on Dean Hole's grave at Caunton.
- (4) Betty Massingham, *Turn on the Fountains — The Life of Dean Hole*, London, Victor Gollanz., 1974, p.21.
- (5) Pevesner, Nottinghamshire.
- (6) Entry in the diary of Hole's mother quoted in Massingham p.40.
- (7) Board in the church and inscription on gravestone.
- (8) Massingham p.51.
- (9) Inscription on gravestone in Caunton churchyard.
- (10) The Deanery of Kentish ragstone and brick dates from 1640. A fine eighteenth century fireplace has been moved to another house in the Precincts and is an indication of how well the interior was once appointed. W. H. St. John Hope, *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester*, London, Mitchell and Hughes 1900 pp.216-217.
- (11) George S. Elgood and Gertrude Jekyll, *Some English Gardens*, London, Longmans Green & Co., 1904, p.95.
- (12) The first prebendary's house was built on the site of Mackean House circa 1820. When the first prebendal stall was suppressed in 1840 the house was assigned to the second prebendary. The present house was built in 1841. (St. John Hope p.216).
- (13) Elgood and Jekyll p.94.
- (14) Wykeham Martin Mss., Kent County Archives Office U23 C65.

'A SHORT GUIDE TO THE SERVICE MEMORIALS OF ROCHESTER CATHEDRAL'

By R. J. Trett, O.B.E., T.D.

Published by The Friends of Rochester Cathedral and available from The Friends' Office at £1, including postage.

This illustrated booklet describes the Cathedral's fifty-nine Military Memorials in sequence, clockwise from the West Door and tells briefly of the achievements of many of those commemorated.

Most of these Memorials are to men of the Corps of Royal Engineers. Their Headquarters is at nearby Brompton Barracks and for more than a hundred years Sappers have regarded the Cathedral as their Church. There are also other Memorials and in these records of devoted service one might well trace the history of the British Colonial Empire. (Adapted from the Author's Introduction).

The Friends' Council is grateful to Colonel Trett for this fascinating, scholarly guide and to The Royal Engineers for their part in its production.

A 6th FORM CONFERENCE

CHURCH AND STATE

About a year ago I received positive comments indicating that the time was ripe to stage a 6th Form Conference here in Rochester.

One may well ask 'What on earth is a 6th Form Conference'! For me it is the opportunity for young people to comment on key issues to people prominent in those areas of concern.

To use Rochester Cathedral in this way also satisfied part of my aim in my work here as Education Officer; to establish an appreciation of the site in terms of intellect and learning. I do look back with great admiration to the days of the early monastic life. The Benedictine tradition (corrupt as it may have become in some parts) was a combination of spiritual and intellectual excellence. The monastic site in Rochester produced the famed *Textus Roffensis*. Not as grand perhaps as the work of Bede or the illuminated texts of Lindisfarne, but all the same part of that Benedictine tradition that strove for clarity in thought, word and deed.

It is perhaps ironic that the break down in Church and State relations that dealt a crushing blow to the monastic life of this country was used today as the opening theme for an event that I hope will become very much part of Rochester Cathedral's Education programme.

I was not wrong to say that the time was ripe for an event such as this. Well over 400 students applied to attend and we did our best to accommodate some 350 of them.

Students from a wide variety of schools attended the day. Not only were state and independent schools mixed but interests and academic concerns were well represented too.

With Canon Turner, Vice-Dean and Diocesan Director of Education in the chair, the day kicked off (or perhaps I should say the innings opened) with an address from the Rt. Rev. David Say, Bishop of Rochester for some 27 years and well versed in Church and State relationships.

Bishop David masterfully traced the history of the Church-State relationship from Gundulf to the present day. The location of the Castle and the Cathedral are an ever present reminder of a relationship that has at times been turbulent and harmonious. Dr. Say made particular reference to such key issues as Sunday Trading; the disestablishment of the Church; the role of Bishops in the Lords, not to mention the ordination of women . . . and believe me it was mentioned! The latter produced some interesting response from an audience comprising a large number of young ladies from the schools round about. After Bishop David's address questions were invited from the floor and a good number of students showed considerable courage as well as initiative in their questioning. It is not an easy thing to stand before a fairly critical audience of some 350 people.

After coffee, the entire audience broke down into groups of twenty or so placed at various points in and around the Cathedral. The groups discussed, in addition to the key issues mentioned above, Capital Punishment, the justice of war and whether RE in Schools should be law. With the aid of two solicitors, one group examined the controversy surrounding Religious censorship in light of such works as the Last Temptation of Christ and Salman Rushdie's *Satanic Verses*. The Cathedral alone housed ten of the groups whilst other areas included the Chapter Committee Room and the then empty Deanery! The event if nothing else provided one of the most curious seating requests that the Head Verger and his team have had to deal with . . . I have even lived to tell the tale!

We do not know where the students went at lunch time. The pre-arranged lunch areas seemed unnervingly quiet, but Rochester seems to have survived the onslaught and I can only assume that the numbers were easily absorbed in the general chaos of market day rather than the High Street bars! Even at coffee time Miss Anne Carter, who was responsible for this mammoth task with her army of volunteers, reported that all seemed quiet.

After lunch Canon Turner welcomed to the platform the Rt. Hon. Sir Patrick Mayhew Q.C., M.P., Attorney General and M.P. for Tunbridge Wells. Sir Patrick is of course well known to those associated with the Rochester 2000 appeal.

Sir Patrick, with the ease of the most expert orators spoke in depth on his understanding of the words 'Church and State'. It was easy for many of us to assume that he might well have seized the opportunity to state the disestablishment view, that the Church should stay out of politics

altogether. He did not. Rather he propounded very much the context of a social gospel. Speaking as a Christian himself, he stated quite categorically that the Church should not be seen simply in terms of its hierarchy but rather represents a body of people; people who are responsible, thinking and concerned about the society in which they live. Such thinking should not be left purely to one or two of the more outspoken bishops. Similarly if politics represents a body of people who do not think this, then how inappropriate it would be.

Sir Patrick implied that the relationship of Church and State, the involvement of one in the other was not so much a matter of choice but a matter of responsibility. As such, each individual should take a stand on moral and social issues, not in the name of some third party ecclesiastical, hierarchical system but as individuals within a body of thinking and concerned people.

Sir Patrick aroused a variety of opinion which fuelled the seminar sessions that followed and produced some bold questioning in the final feedback period. The students returned to the group that they had attended in the morning and discussed the same topic in the light of the different key address. One bold young lady, perhaps responding to the social issue herself questioned whether M.Ps spent a satisfactory amount of time in their constituencies or a disproportionate amount of time in the bars of Westminster! As I said, a bold young lady!

The outcome of the day reflected a general feeling that the event was worthwhile and responded to a need area in 6th Form Education. I am grateful to all those who worked so hard to make the day a success particularly two teachers (Steve McCarthy and Catherine Housden) who met with me during the course of the year to hammer out the ideas.

The question I was asked most which I feel says a lot about the value of a day such as this was: **'What are you doing next?'** — The next conference is planned for November 16th 1990 and will examine the topic 'Religion and Science'.

Anton Müller
Education Officer

ROCHESTER 2000

During the twelve months ending 30th December 1989, the fund has increased by £90,000 to £810,000. Financing for the Organ project has been assisted greatly by a £50,000 interest free, loan from the Kent County Council. Other good news includes the repayment of VAT on the Spire which now means that the main Transept Roofs and Spire cost £340,000, not as recorded last year. At the time of writing, £285,000 has been advanced for the Organ project with over £130,000 still to go. Later this year the next project will be chosen, becoming our new challenge for the rest of 1990.

The Organ is to be dedicated on Easter Day and a celebration series of four concerts has been arranged, commencing 12th May 1990. There will be a special concession season ticket for Friends, available at only £15.

Many Organists in the Diocese took part in an Organ Marathon in April 1989 which raised over £8,000, of this £1,000 came from Organists playing within the Cathedral itself.

The Canoe Marathon mentioned last year was also very successful, raising money for both the 'Save The Children Fund' and the Cathedral Trust. Other events organised on the Trust's behalf include a parish Barn Dance and two very successful performances of 'Godspell' staged in the Cathedral. One of the producers was a King's old boy.

We still continue to receive very welcome donations including from donors who have promptly taken out new Deeds of Covenant when the original ones expired.

Alex Barnett
Appeal Director

MEMBERSHIP REPORT

This year we have welcomed 47 new members, bringing our total to 1,036. Sadly, we have lost 11 members, amongst them Margaret Hamilton, former President of the Mother's Union, and Gladys Hagger, a member for many years, whose ashes were interred in the Garden of Remembrance. Several members have had to resign due to old age, and some members have moved to unknown addresses and forgotten to tell us. Please, if you move, let us know. We have a 24hr. answerphone for your messages.

It would be a great help to the office staff if subscriptions could be paid by banker's order, thus saving postage. I also appeal to those of you who pay income tax to covenant your subscription, which gives us extra income at no extra cost to you. We can do with all those pennies!

Joan Sharp,
Vice-Chairman

NEW MEMBERS

Archbold, Mr. D. A.
Archbold, Mrs. D. A.
Armson, Canon J. M.
Birch, Mr. P.
Birch, Mrs. P.
Bishop, Mr. K. G. T.
Bishop, Mrs. E. E.
Britton, Mr. D. J.
Browning, Mrs. A. K.
Byott, Mr. W. G. J.
Byott, Mrs. W. G. J.
Chaundy, Miss D. M.
Coates, Mrs. J. C.
Cole, Mrs. P.
Cook, Mr. J. C.
Cowell, Mrs. J. M.
Goode, Mrs. J. A.

Grove, Mr. L. R. A.
Harlow, Mrs. D.
Harper, Mr. A. C.
Harper, Mrs. A. C.
Hawes, Mr. J. B.
Hawes, Mrs. M. A.
Henderson, Mrs. R.
How, Mr. C.
How, Mrs. C.
Hudson, Mr. I. W.
Hudson, Mrs. I. W.
Hudson, Mrs. C.
Leaney, Mr. B.
Lee, Mr. T.
Lee, Mrs. P.
Lovejoy, Rev. G. W.
Nolan, Mr. M. W. J.
Nolan, Mr. R.

Nunn, Mr. J. C. H.
Pell, Mr. C.
Pell, Mrs. M.
Price, Mrs. A. J.
Reeves, Mrs. M.
Richards, Mr. A. E. R. O.
Richards, Mrs. A. E. R. O.
Robertson, Mr. G.
Robertson, Mrs. D.
Sandford, Mrs. K. J.
Tapley, Mrs. M. G.
Taylor, Mr. N. C. B.
Taylor, Mrs. M.
Walters, Mr. R.
Walters, Mrs. J.
Watkin, Mrs. D. E.
Werner, Mrs. M.
Willet, Mrs. B. J.

OBITUARY

Baker, Lady K. H. M.
Budgell, Mr. G.
Ellingham, Mrs. E. M.
Hagger, Miss G. A.

Hamilton, Mrs. H. F. H.
Heather, Mrs. M. H.
Paine, Miss B. M.
Sandeman, Mrs. D.

Sinden, Miss V. M.
Sparshott, Mrs. F. M.
Thompson, Mrs. F. M.
Walker, Mr. E.

EXCURSIONS

It has been a very successful year for your Chairman of the Tours and Excursions Committee, but first and foremost this could not have been possible without your participation!

Before reporting on the four different events, may I say that your criticisms or suggestions will be very valuable for future planning. I have pleasure in arranging these excursions and try to 'organise' as little as possible in order that you can feel free. As a number of the excursions now become over-subscribed I will be informing you when your names are on the list. Should we not fill all the spaces on the coach, deposits or payments requested will normally be non-returnable, but, of course, I do exercise discretion in this regard. Basically this policy is to ensure that the non-participating membership do not have to subsidise any loss incurred on any particular visit or excursion. Each event has to stand on its own merits.

The April visit to Ely and Cambridge included a superb guide of the Cathedral and those of us who used the Refectory enjoyed the refreshments. The afternoon was free to be spent in Cambridge.

Our weekend visit to Bruges in May was in gloriously hot weather (little did we realise that this same weather would continue for the whole summer). Many of you wrote to me afterwards to say how much you enjoyed the Bruges weekend and especially the unexpected participation in the special ceremony at the Ypres Menin Gate commemorating the 75th anniversary by the London Scottish of their severe losses in the First World War. This was a very moving experience.

The September visit to Winchester Cathedral was again in superb weather and we were greeted by the General-Secretary of the Friends on our arrival in the City. The guided tours of the Cathedral were excellent and we enjoyed having tea and attending Evensong that day.

Our last visit of the year was in October and included the recently-opened Bank of England Museum, lunch in Restaurant Vitello d'Oro at Church House, a guided tour of Lambeth Palace with a short visit to the Tradescant Trust.

Friends, please continue to join these party arrangements. It would be lovely to have some newcomers as well. I like to think they give the opportunity to meet and know other Friends, and at the same time help the Friends as a total membership, to fund Cathedral projects. Long may we be able to help in this way.

Jean Callebaut
Hon. Secretary

TREASURER'S REPORT FOR YEAR 28th February 1990

During the year the Friends have supported the Dean and Chapter with the major project of the provision of lavatories in the Cathedral at a cost of over £40,000 and some minor projects.

Because of high interest rates and uncertainties of the market, a large proportion of funds have been retained in the bank and building Society on deposit.

An unaudited summary of the accounts are included in this report and audited accounts to the 28th February, 1990 will be available at the Annual Meeting. If you are unable to attend the meeting and would like a copy of the accounts, please apply to the office.

Michael Sinden
Hon. Treasurer

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 28th FEBRUARY 1990

	1990		1989	
	£	£	£	£
Income				
Subscriptions received		6,303		6,426
Annual Festival (net)	233		127	
Social Functions (net)	1,009	1,242	1,304	1,431
Donations		257		601
Legacies — Mrs. V. Norman	11,445			2,000
Miss E. Hitchen	500			976
Miss J. Huck	1,000			70
Share of Profits — Rochester Gift Stall Ltd.		12,945		11,735
Inscription Book of Memory (net)		368		
Income Tax Recovery		456		
Interest and Dividends received		10,871		
Quoted Investments (net)	18,426		16,461	
Bank Interest	17,295		2,845	
Building Society Interest (70%)	9,345		6,961	
Rochester Gift Stall Ltd.	498	45,564	526	26,793
		<u>78,006</u>		<u>50,032</u>
Expenditure				
Salaries and National Insurance		2,828		2,668
Printing and Stationery		518		888
Newsletter		123		123
Office Expenses		627		326
Annual Report		1,358		1,081
Nominee charges for investment.		451		681
Repair of Card Tables		—		422
		<u>5,905</u>		<u>6,189</u>
Excess of Income over Expenditure.		<u>72,101</u>		<u>43,843</u>

Grants Payable		
Upkeep of Garth	—	3,000
Scaffolding Tower	—	2,203
Choir Stall	—	244
Donation to Rochester Gift Stall Ltd.	3,903	—
Amplification system — balance	4,919	—
Drawing to record door to North Eastern Turret	190	—
Lavatories	40,273	—
	<u>49,285</u>	<u>5,447</u>
Surplus for the year carried to General Fund	<u>22,816</u>	<u>38,396</u>

BALANCE SHEET — 28th FEBRUARY 1990
General Fund

31

	1990	1989
	£	£
Investments (market value £15,566)	16,029	16,030
Rochester Cathedral Gift Stall Ltd.	—	3,902
	<u>16,029</u>	<u>19,932</u>
Current Assets		
Stock	521	451
Debtors	—	218
Cash at Bank	64,727	38,451
	<u>65,248</u>	<u>39,120</u>
Creditors falling due within one year	802	1,393
Net Current Assets	<u>64,446</u>	<u>37,727</u>
Total assets less current liabilities	<u>80,475</u>	<u>57,659</u>
Income and Expenditure Account		
Balance 1st March 1989	57,659	19,263
Surplus for the year	22,816	38,396
	<u>80,475</u>	<u>57,659</u>

Capital Fund

	1990	1989
	£	£
Investments (market value £344,256 1989 £330,414)	214,527	213,373
Cash at Bank	186,790	175,954
	<u>401,317</u>	<u>389,327</u>

Capital Accounts

Miss Wooton Bequest Fund	29,389	29,389
Narrower Range	42,905	42,905
Wider Range	<u>72,294</u>	<u>72,294</u>
Father Smith Bequest Fund	<u>125,756</u>	<u>125,756</u>
Miss L. I. Stickland	191,277	102,916
Balance 1st March 1989	7,985	85,294
Balance of residuary received	4,005	2,983
Building Society Interest (30%)	—	84
Profit on sale of Investment	<u>203,267</u>	<u>191,277</u>
Balance 28th February 1990	<u>401,317</u>	<u>389,327</u>
Total Capital Funds		

CALENDAR OF EVENTS — 1990

May	12th	Inaugural Organ Recital — Simon Preston	20.00
	19th	London Philharmonic Choir Concert	19.00
	31st May	Dickens Festival	
	3rd June		
June	2nd	London Festival Orchestral Concert	19.30
	3rd	Dickens Festival Service	18.30
	9th	Friends' Festival	
		Organ Recital — Roy Massey	20.00
	16th	French Hospital Anniversary Service	15.15
	23rd	Organ Recital — Paul Hale	20.00
	28th	King's School Choral Concert	20.00
	29th	King's Prep. School Speech Day	14.15
	30th	King's School Speech Day	14.00
July	1st	Ordination	10.30
	5th	Confirmation (Adults)	20.00
	7th	Mathematical School Commemoration Service	11.00
	14th	Organ Recital — Barry Ferguson	20.00
	21st	Rochester Choral Society Concert	19.30
August	4th —	1st September — Saturdays Friends/Adult Education Arts & Crafts Exhibition	
Sept.	1st	King's School Commemoration Service	11.30
	2nd	Royal Engineers' Memorial Service	
	15th	United Reform Church Provincial Day of Worship	11.00-15.30
	16th	Battle of Britain 50th Anniversary Service	18.30
	22nd	London S.E. District of Methodist Church 'Pilgrims'	19.30
	30th	Ordination	10.30
Oct.	6th & 13th	Diocesan Choirs' Festival	17.15
	20th	Diocesan Board of Education Children's Festival	08.30-14.45
Nov.	10th	Royal Marines Service	11.00
		Licensing & Commissioning of Readers	12.15
		Diocesan Advanced Choirs Festival	17.00
	11th	Remembrance Day Service	10.55
	22nd	St. Cecilia Concert	19.30
	24th	Rochester Choral Society Concert	19.30
Dec.	2nd	Advent Carol Service	18.30
	3rd	Kent-W.Kent Federation of Women's Institutes Carol Service	14.30
	5th	Confirmation (Adults)	20.00
	8th	Rochester Choral Society Concert	19.00
	14th	King's School Carol Service	19.00
	20th	Cathedral Carol Service	19.30

Times of Services

Sunday Worship

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

Weekday Worship

07.30	Mattins
08.00	Holy Communion (also 12.45 Thursday)
17.30	Evensong (15.15 Saturday)

