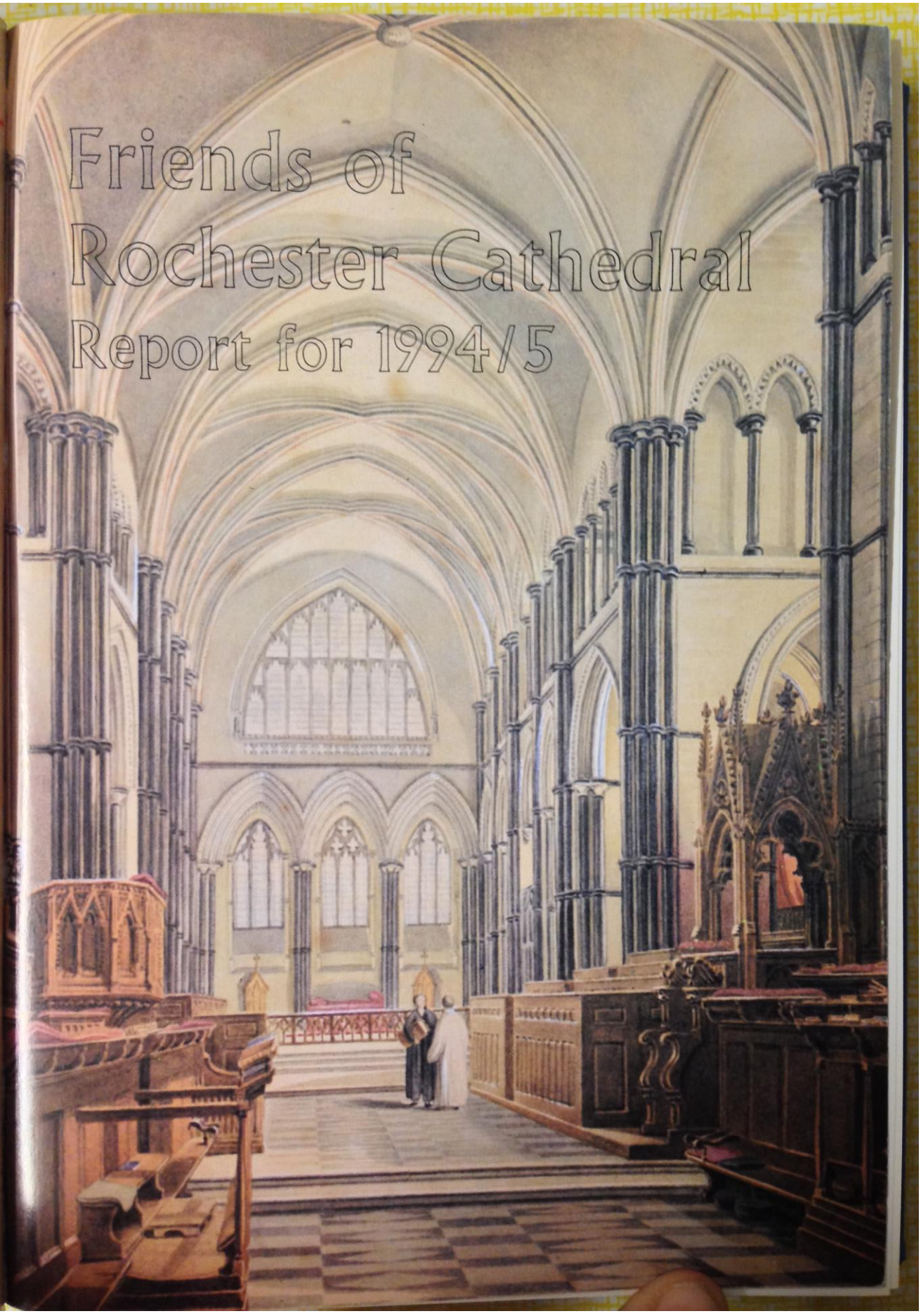
Friends of Rochester Cathedral

Report for 1994/5



Officers and Council of the Friends

Patron
H.R.H. The Duchess of Kent, G.C.V.O.

Visitor
The Lord Bishop of Rochester

President
The Dean of Rochester

Vice-President
The Revd. Canon R. J. R. Lea

Chairman
Mr. Michael R. Bailey

Vice-Chairman
Mr. John Hicks

Treasurer
Mr. Michael P. G. Sinden

Secretary
Mrs. Carolyn Foreman

Council

Retire 1995
Maj. Gen. G. B. Sinclair, CB, CBE
Mr. J. Hicks

Retire 1996
Mr. R. C. Andrews
Mr. R. Coleman
Mr. M. R. Bailey

Retire 1997
Mrs. J. K. Callebaut
Mr. A. F. S. Champion de Crespigny
Mrs. U. Melhuish
Mrs. Y. Pooley
Mr. J. D. J. Roberts
Mr. R. Smith
Mrs. H. White

Co-opted: Mr. D. C. Hebron, Cathedral Comptroller

Archdeaconry Representatives:
Mr. A. G. Macpherson – Tonbridge
Mrs. J. Norman – Bromley

Office:
Garth House, Minor Canon Row, The Precinct, Rochester, Kent ME1 1SX
Tel: (01634) 832142

Our grateful thanks to Dr. Henry Teed for the photographs on both covers and others within.

FROM THE PRESIDENT

Her Royal Highness the Duchess of Kent, Patron of the Friends, paid a brief but most welcome visit last October, at her own request, to see the restored Presbytery. Completed in September 1994, this was the third and final stage of the internal restoration of the eastern end of the Cathedral. As in the Quire Transepts, the rib vaulting again revealed mediaeval paintwork, slightly more elaborate, which once again it was possible to replicate.

The Friends' generous provision of new lighting has transformed the Presbytery by highlighting and silhouetting the structure, and revealing a lightness and elegance which the present writer, for one, had not previously perceived. Her Royal Highness was able to meet some of those involved in the work, including Mr. Dave Baker, the foreman builder, who was presented to her by Mr. Martin Caroe, Surveyor to the Fabric. Following her tour of the Cathedral, members of the Council were presented to Her Royal Highness at a reception held in the Refectory.

The Friends commitment to the lighting of the Cathedral was taken a stage further in 1994 by the relighting of the Nave and Nave Transepts. Because these transepts are architecturally similar to the Quire and Presbytery, they are lit in similar manner. However, the design of the Norman Nave presented a different challenge. For the first time the timbers of the great Nave roof have been lit, while high level lighting, placed in the reveals of the clerestory windows, lights the Nave altar, platform and screen. The Nave triforium has been lit asymmetrically from within, alternately silhouetting and revealing to great effect the detail of the pairs of inner arches of the Norman arcading.

The new lighting is flexible in use and can be changed at the touch of a button to meet the needs of liturgy, theatre and concerts alike.

The removal of the easternmost, and odd, pair of chandeliers has revealed the organ case to great advantage and has allowed careful lighting of the statues of the Rochester saints and heroes of the faith which have adorned each side of the Puplitum Arch since Dean Hole restored the screen in 1889.

With the planned beginning of a major three-year programme of restoration of the Crypt, the final stage of the relighting programme is under active consideration.

The Nave lighting was ready in January 1995, for the Enthronement of the 106th Bishop of Rochester, Dr. Michael Nazir-Ali, giving the See which first had an Englishman as Bishop (Ithamar, 644), the first non-European since Theodore of Tarsus in 668. We look forward to Bishop Nazir-Ali's presence at the Friends' 60th Anniversary in 1996.

The Dean and Chapter salutes all those who have supported the Friends in recent years and have enabled them so visibly to enhance *ad maiorem Dei gloriam* the interior of one of England's oldest cathedrals, uplifting the heart of worshipper and visitor alike.

Edward Shotter
Dean

CHAIRMAN'S REPORT

Within a relatively short period of some eighteen months the Friends were honoured and graced with the company of our Patron, HRH The Duchess of Kent, at a short reception following her inspection of further works and embellishments carried out in our lovely Cathedral. We are all extremely grateful and appreciative of the immense interest and enthusiasm our Patron takes in the affairs of the Cathedral and the Friends.

The Friends have undertaken various excursions to other Cathedrals and places of interest, including a visit to Buckingham Palace. Our thanks to Mrs. Jean Callebant for organising these events. The Friends have also been active with fund raising, notably a most successful Annual Bridge Drive held in the Spring term provided a splendid sum to augment our finances.

Financial support over the year has been given to the Dean and Chapter in accordance with our usual custom. In particular, the Friends are delighted to be associated with and responsible for financing the full re-lighting of the beautiful Norman Nave and Transepts. A most imaginative scheme of lighting has been installed, which will greatly enhance the beauty of the Nave and Triforums. In addition, a separate console has been provided so as to use the lighting in a variety of ways – particularly for dramatic parts of worship within the Cathedral; for secular concerts and drama productions. In this connection, the Friends have agreed to promote a substantial dramatic production 'St. John Fisher' Performances by members of the Medway Little Theatre Club will be held on the 14th, 15th and 16th September and will be a fore-runner to the third successive Saints Festival undertaken by the Dean and Chapter together with the Cathedral Musicians in October.

Following the AGM held last year, we bade farewell to Mrs. Joan Sharp upon the conclusion of her three years' office as Chairman. We thanked her for the tremendous support she and her family have given to the Friends over a considerable number of years. We also recorded our thanks and appreciation to Dudley Moakes upon retiring from office as Secretary General. Barry Ferguson, Cathedral Organist, retired from office last Autumn and we welcomed the appointment of Roger Sayer as the new Director of Music. We very much look forward to the company and support of our new visitor, the Lord Bishop of Rochester, the Right Reverend Michael Nazir-Ali, who was enthroned at an impressive ceremony held in January this year. We wish him, and his wife, Valerie, and family much happiness in their new surrounds.

Your Council continues to work closely with the Dean and Chapter, and I record my personal thanks on your behalf upon the conclusion of my first year as your Chairman for their support and confidence they repose in the Friends. We have a very challenging time ahead of us. I am confident that the Friends will take an active part in the discussions on 'Heritage and Renewal' – The Report of the Archbishops' Commission on Cathedrals as I consider the Friends have a positive role to undertake in the serious matters raised therein.

In conclusion, I express on your behalf our sincere thanks to our Administrative Assistant, Mrs. Susan Malthouse, for the most efficient and charming way in which she discharges her duties if the office, and also to Mrs. Caroline Foreman, our new Secretary, for her hard work and enthusiasm, which is appreciated by all concerned. On a personal note, I extend my thanks to all Members of the Council for their support and continued endeavours; on their behalf, we look forward to seeing you all on Saturday, 17th June at our Annual Festival.

Michael R. Bailey – Chairman

EXCURSIONS

Once again it is time to report on the excursions for the previous year. Another successful year and, again with a financial profit for the Friends. Many thanks to all contributors.

The first of the four excursions was a visit to the Imperial War Museum. A "remembering" and enjoyable day (quite out of our normal type excursions) but effective in drawing out the male of our species from the woodwork!

Our foray to the continent was to the three cities of Flanders –Ghent, Antwerp and Bruges. A number wrote to me afterwards saying how much they enjoyed the art and architecture. We were not as fortunate with our accommodation as in previous years, but problems were soon resolved. The hotel had changed hands a fortnight prior to our visit and consequently the management was not in touch – a little overbooking was the villain. One of the Cathedral Stewards at Ghent gave us a guided viewing of the famous Adoration of the Lamb triptych painted by the brothers Hubert and Jan van Eyck in 1432. He lovingly pointed out various details of the panels, and on coming to the reverse side especially singled out two – one depicting Mary after the Visitation – and the other showing a dirtied towel on its rail. The latter was to indicate that as the visit was unexpected by Mary, there was no time to replace it with a clean one. A little gem of information.

Our visit to Osbourne House could have been made on a better day for weather, but nevertheless we had come to enjoy ourselves we did! Osbourne House and its furnishings etc. are a wonderful insight into the private lives of Queen Victoria and her consort Albert. There are many photographs of the Royal Family on view and many cots for the grandchildren displayed in the nursery. In the gardens of the Swiss Cottage there are wheelbarrows with the names of the royal children painted on them. One could not see the bathrooms of the Royal couple without appreciating our own "mod cons".

Our last excursion was to Buckingham Palace on a beautifully sunny day in September. It is impossible to sum-up impressions of Buckingham Palace in a few lines – suffice to say a repeat visit is being organized. Look for the Annual Report insert for details and date – it will be limited to 50 in number.

Thank you all for your continued support.

Jean Callebaut

SOME 19th CENTURY ALTERATIONS TO THE PRESBYTERY AND QUIRE

In recent years the dean and chapter, for the time being, has carried out extensive programmes of repair and renovation to the eastern arm of the cathedral. This part of the building has featured regularly in surveys of the fabric as will be seen.

Henry Keene (1726-76), surveyor to the dean and chapter of Westminster, surveyed the cathedral during the autumn of 1760.

'East End

> The Gable end is much decay'd wants new facing in great part of it, and new Coping. Wants repairing round the upper openings. The largest Window [illustrated in the view of the presbytery, from the choir, reproduced as the front cover of this report] wants new mullions: and the weathering Stones want repairing and making good, being much decay'd'[1]

When Keene made his survey the interior of the east end of the church was completely different in appearance from how it is today.

In 1706 the altar-piece was made of Norway oak, completely plain. On to this was fastened 'the piece of rich silk and silver brocade given by the Bishop of Rochester'. This gave way in 1752 to a large piece of rich velvet in an elegantly carved frame purchased with the £50-0-0 given by archbishop Herring,[2] a former dean[3]. The velvet was to remain in place only until 1788 when it was replaced by Benjamin West's[4], *the Angels appearing to the Shepherds* presented by Joseph Wilcocks[5].

By the time Cottingham[6] began his restoration in 1825 the decay of the cathedral fabric was accelerating rapidly. Arriving at the cathedral on January 10 Cottingham soon advised the dean[7] that 'the roof of the choir, entirely new 14 years ago, was infected with the dry rot[9]'.

It is always prudent to seek a second opinion before undertaking any large building project and this the dean and chapter proceeded to do. Sir Robert Smirke[9] was requested to make a survey and did so after Mr. Cottingham had commenced his great work. Smirke called attention to the state of the east window.

> 'The upper Window at the East end is very much decayed, particularly at the tracery of the heads of the Mullions;- this must be replaced with new Stone. The Stone work of the Jambs (where not replaced at the time of the reparations made about 30 or 40 years ago) is entirely decayed; these should be repaired by inserting new Stone frames – and for the better appearance of the Fabric, those Jambs which have been repaired with Brickwork ought to be replaced with stone[10]'.

Repairs to the roof over the eastern arm began February 21st 1825[11].

Cottingham's removal of 'the heavy wooden altar-piece of Norway Oak, which hid the Arches and windows, [now] brought into view [a] beautiful specimen of Gothic Architecture[12]. The painting by West....., fixed up against the Altar-Piece was removed. It is now pro tempore in the Deanery. It cannot be set up again in its original position; and no determination is yet come to as to what is to be done with it. It is not an admired composition[13]'.

Readers of this report may be surprised to see the large Perpendicular window at the east end of the cathedral. Of nine lights, it replaced Early-English lancets

and was installed during the fifteenth century. A low-stone screen was erected in front of the widow to guard the wall-passage. In 1825 the window was found to be 'incapable of being repaired' and was 'replaced entirely, with the exception of some part of the tracery[14]'.

We know from dean Stevens *Note Book* that the 'Great West Window was in a very dangerous state, and to be incapable of being repaired [was[taken down, and an entirely new one set up in its place. At the same time the King's Arms, that were fixed up over the Great West Door, and concealed the lower part of the Great West Window, and the upper part of the Arch of the Door way, was taken down, and set up against the Organ Gallery[15]'. One should endeavour to visualise that in the mind's eye. Fortunately the arms were removed again and are now set up over the doorway leading into the south-eastern transcept. Why the West window is mentioned will become apparent.

Further entries in the *Note Book* state that with the removal of the wooden screen from the altar 'the three concealed windows [were[restored, some of the tracery preserved; part of it and all the mullions are new. The Arches of the Crypt under the East window re-opened and restored. The 4 windows on each side of the Altar almost entirely new, some of the old tracery preserved. A crack in the wall on the North side of the Altar filled up and repaired with strong masonry[16]'.

Removing the altar-piece and opening the windows led to the scraping off of the whitewash, with which the east wall was covered, and brought to light 'the decorations of the high altar, nearly all in their pristine glory; consisting of birds and beasts, fleurs de lis, lilies, crescents, stars, scroll-foliage, fleury-crosses, lace-work borders etc., arranged in the most beautiful order, and finely contrasted in the colours, which consist of the brightest crimsons, purples, azures, greens, etc[17]'. The account continues; 'In the intercolumniations are windows, and below each is a cross in a circle painted on the wall[18]'. These crosses were almost certainly consecration crosses, there would once have been a total of twelve in the building. Unfortunately this wonderful mediaeval work was lost when the three huge mosaic panels, a memorial to dean Scott's widow, were installed beneath the windows.

All of Cottingham's arrangements were removed by Sir G. Gilbert Scott in his restoration after 1872.

Of the east end Scott wrote;

> 'The East end owes its main disfigurement to an earlier date. Its upper range of windows was taken out in the 15th or 16th century and a very uncouth window substituted; this seems as if it had been again renewed a century later and again in our own day. It possesses a few tolerable features internally, but such is its general poverty of effect that I feel that it ought to be restored to its original form which is ascertainable, partly from remnants still existing, and partly by reference to the contemporary windows of the Eastern Transcept[19]'.

The window was removed as was the low-stone screen, erected to protect the wall-passage, in front of it. Although the screen was re-erected in front of Cottingham's west window, which Scott did not touch, it was subsequently removed and the stones placed in the crypt[20].

Nor did Scott approve of the lower lancets;

'The lower windows of the East end have been filled in with 14th century tracery, which has been renewed in our own day. It is an open question whether this interpolated tracery should be removed or not. Had it been the actual tracery added in the 14th century, I should have been favourable to its retention; but being only a modern copy, [introduced by Mr. Cottingham] I am inclined to think it should give way to the integrity of the Early English design[21].

This was done.

Redecoration of any internal features in a building draws attention to the whole area. This has certainly been the case with the restrained re-decoration of the eastern transepts, crossing and presbytery at Rochester cathedral.

Floor levels at the east end of the cathedral have been much altered through the centuries and the high altar has also moved back and forth. Archbishop Laud directed that the altar be 'placed at the east end . . . in a decent manner and a fair rail put up . . . as in other cathedral churches[22]'.

Cottingham continued the altar at the east end. Sir Gilbert Scott did not. In 1873 he discovered what are thought to be the steps of the thirteenth century altar, to the west of the present position, and the base of the platform on which that altar had stood. To accommodate the Arundel tomb slab Sir Gilbert, of necessity, placed the altar and reredos one bay to the east of the mediaeval altar's position.

If the altar was in its original position it would be nearer to the late-Decorated three-seat sedilia, which would be more sensible. As the presbytery is 28 feet wide the original altar would not have been less than eleven or twelve feet long[23]. Under liturgical arrangements prevailing in mediaeval times the altar would have been raised three steps above its platform, which continued behind the altar, at the level of the Arundel tomb slab, to the east wall. Behind the present high altar is a reredos of Caen stone, containing a representation of the Last Supper, the gift of Dr. and Mrs. Griffith, and designed by Sir Gilbert Scott. According to St. John Hope the reredos is 'unsatisfactory and top-heavy[24]'. To J. H. Palmer the reredos 'projects beyond the altar-table on each side in a way that is unusual and not altogether pleasing[25]'.

Between the altar and its rails there is elaborate tiling in which the signs of the zodiac are incorporated. These tiles, mercifully covered by the carpet Sir Ronald Storrs sent to his father the dean from Arabia, were manufactured, as were all the other nineteenth century tiles in the eastern arm, by William Goodwin, at Withington near Hereford. Goodwin 'paid particular attention to the reproduction of mediaeval patterns in all their entirety, both as to facsimile of form and ornament and antique appearance of surface[26]'. As some mediaeval tiles survive in the south-eastern transept readers may judge for themselves whether Mr. Goodwin was successful or not in what he tried to achieve. The tiles for the whole of the eastern arm were supplied at a cost of £382-12-0 [£12,625.80 in today's terms][27].

Presently the three-seat sedilia, reached by a flight of marble steps, is 2 feet 10 inches above the original floor level. If the floor was at the height of the Arundel slab, as originally, the seats would be but 18½ inches above the floor, which is a convenient height for a seat[28]. The sedilia bears the arms of the see of Rochester, of Canterbury, and of Thomas Brinton (d.1389), bishop when the seats were installed.

Work on the restoration of the eastern arm, for which £11,396-10-0 [£376,084.50 in today's terms][29] was received, was completed by the summer of 1875. The choir re-opened on 11 June[30].

New altar rails, to the design of J. L. Pearson[31], costing £60-0-0 [£1,980.00 in today's terms] and a new reading desk for the sedilia at a cost of £48-0-0 [£1,584.00 in today's terms], were installed as a memorial to dean Scott. Made by White & Ross of 207 Oxford Street (works Nags Head Yard, Ramilies Street), not a leading firm in the field, and invoiced on 25 April, 1889[32]. The desk has been removed but part of the metal work from it has been incorporated into a screen in the organ loft.

All of the stained glass in the presbytery was made by the firm of Clayton and Bell. The six windows at the east end were given in 1873 and celebrate the successive dedications of the church, St. Andrew, and Christ and the Blessed Virgin Mary. In the centre of the upper row is a Majestas, below the Ascension. On the right hand side of the lower range is the Virgin Mary above a picture of the Nativity and on the other side is St. Andrew.

Dean Stevens, dean for half a century, is commemorated in one of the four upper windows on the south side which carry figures of the four Evangelists.

For a number of years riddle curtains were in place at the high altar, the last pair only removed in recent years. One pair was subsequently used to make three gold copes and these remain in regular use.

Fashions change but always the building remains. Its history reflects many vicissitudes, its dean and chapter constantly wrestling to present this part of the building with becoming dignity. Few will disagree that the present chapter has not striven to the utmost to enhance every part of this ancient church, especially so in the choir and presbytery.

I am grateful to the Dean and Chapter for permission to quote from documents in their archive.

David A. H. Cleggett

St. Andrew's Day, 1994

1. The Dean and Chapter archives are deposited at the Rochester Upon Medway Studies Centre, under reference DRc. This document is DRc/Emf 32.
2. Herring, Thomas (1693-1757), DD., appointed dean of Rochester 28 January, 1731/32 and instituted by the bishop [Joseph Wilcocks] 31 January and installed 5 February (Neve, John Le, *Fasti Ecclesiae Anglicanae 1541-1857*, University of London, Institute of Historical Research, The Athlone Press, 1974, p.56). Dean Herring, who was preferred to the bishopric of Bangor 1738, continued to hold the deanery *in commendam* until translated to York 1743. He became archbishop of Canterbury in 1747. Died 13 March, 1758 and buried in Croydon parish church.
3. Palmer, G. H., *The Cathedral Church of Rochester,* London, George Bell and Sons, 1897, p.94.
4. West, Benjamin (1738-1820), narrative painter, President of the Royal Academy 1792-1820, historical painter to George III and from 1790 surveyor of the royal pictures. The *Death of Wolfe* is his most famous painting. West is buried in St. Paul's cathedral.

5. Wilcocks, Joseph (1724-91), only son of Joseph Wilcocks (1673-1756), who was successively prebendary of Westminster, bishop of Gloucester and commonly dean of Westminster, where he completed the west front, and bishop of Rochester. Wilcocks junior lived for a number of years in Rome where, because of his benevolence and piety, he was styled by Clement XIII, 'blessed heretic'.

6. Cottingham, Lewis Nockalls (1787-1847), architect. A gentleman of uncertain temper. In his day the approach to gothic architecture was not what it became later. As with his contemporary William Baskett (1782-1842), the architect of Leeds Castle, restoration meant, generally speaking, make new. Among Cottingham's commissions was the re-building, from the ground, of St. Patrick's cathedral, Armagh. Cottingham assembled a splendid library, dispersed after his death.

7. Stevens, Robert, DD., 1821, preferred to the deanery of Rochester 17 October, 1820, installed by the bishop [Walker King] 3 November. Died 3 February, 1870.

8. Stevens, Robert, *Repairs of Rochester Cathedral, Mr. Cottingham Architect*, a notebook in the dean's hand, recently deposited with the rest of the chapter's archives, is a first-hand account of all that went on at the cathedral at an important time in the fabric's history. A typescript is filed under DRc/Emf 135, and there is a printed version of the note book in the cathedral library, ref. 733.3 STE. In this paper the document is called *Dean Steven's Note Book*.

9. Smirke, Sir Robert (1781-1867), architect. The British Museum (1823) was Smirke's magnum opus in the classical revival style but he also did important gothic work, Eastnor Castle and to the eastern arm of York Minster following its destruction by fire, at the hands of a lunatic, in 1829.

10. *Dean Steven's Note Book*.

11. *Dean Steven's Note Book*.

12. *Dean Steven's Note Book*. The Painting was lent to St. Mary's Chatham where Archdeacon John Law (archdeacon of Rochester 1767-1827), was then rector.

13. *Dean Steven's Note Book*.

14. *Dean Steven's Note Book*.

15. *Dean Steven's Note Book*.

16. *Dean Steven's Note Book*.

17 *Gentleman's Magazine*, Vol. XCV (1825) pt.1, p.76. The description is reproduced in, St. John Hope, Sir William H., *The Architectural History of the Cathedral Church and Monastery of St. Andrew at Rochester*, London, Mitchel and Hughes, 1900, p.114.

18. Gentleman's Magazine, Vol. XCV (1825) pt.II, p.225, St. John Hope, p.115.

19. DRc Emf 65/1 with copy 65/2.

20. St. John Hope, p.87.

21. DRc/Emf 65/1 with copy 65/2.

22. Thorpe, John, *Registrum Roffense*, London, 1769, p.189.

23. St. John Hope, p.116.

24. St. John Hope, p.118.

25. Bells, p.94.

26. Jewitt, Llewellynn, *The Ceramic Art of Great Brtiain*, new edition, Chicheley, Paul Minet, 1977, p.577

27. DRc/Emf 65/6/5 and *Maidstone & Kentish Journal*, 3 September, 1877.
28. St. John Hope, p.117.
29. DRc/Emf 65/6/5 and *Maidstone & Kentish Journal*, 3 September, 1877.
30. Details of the service held on that day will be found in DRc/Emf 61.
31. Pearson, John Loughborough (1817-97), architect whose magnum opus is Truro cathedral. Pearson was one of the finest architects of the nineteenth century gothic revival. His work at Rochester includes the west side of the Choir screen, and the under-pining of the west front. An example of his urban work is St. Michael's West Croydon, and of his rural, the exquisite church at South Dalton in Yorkshire.
32 DRc/Emf 64/1.

Membership Report

We are sorry to record the death of 28 Friends during the past twelve months, 28 new members have joined

Obituary

Attenborough, Mr. J. CBE
Bateman, Mrs. M. I.
Biss, Mrs. L. E.
Blanch, Rt. Rev., Rt. Hon. Lord
Bragg, Mr. W. B.
Cole, Mrs. P.
Collis, Miss H. M.
Cotman, Mrs. C. D.
Deeson, Mrs. A.
Earle, Ven. E. E. M.
Imeson, Mr. K. R.
Ireland, Miss P.M., MBE
Keen, Mrs. D. E.
King, Mr. R. S.
Lewis, Mrs. M.
Long, Mrs. R.
May, Mr. W. R.
Newey, Judge J.
Palmer, Mrs. G. V.
Reeve, Mrs. O. K.
Stephenson, Mrs. A. E.
Strachan, Mrs. S.
Thomas, Mrs. M. E.
Thompson, Miss V. G.
Tong, Mr. R. P.
Travis, Mrs. E.
Turner, Mrs. E. H.
Winnifrith, Sir John

New Members

Anslow, Mr. M. J.
Bexley-Erith Tech. High School
for Boys – R.E. Dept.
Bland, Mrs. S. P.
Brown, Mr. P. A.
Callaghan, Mrs. J. A.
Dickety, Mr. T. M.
Dingle, Mr. A.
Duffill, Mr. J. C.
Francis, Rev. D. C.
Francis, Mrs. J. A. H.
George, Ms. D. R.
Hacker, Mrs. L. M.
Harris, Mr. James Clay
Hildon, Mrs. J. E.
Johnston, Mr. A. K.
Kitching, Mr. R. S.
Kitching, Mrs. R. S.
Manning, Mrs. A.
Peckham, Mrs. P.
Pickard, Mr. F.
Salter, Mr. A. N.
Salter, Mrs. P. J.
Smith, Mr. M.
Smith, Mrs. N.
Smith, Mr. R.
Styles, Mrs. S. R.
Tong, Mr. R. P.
Waterfall, Mrs. H.

The Early Thirteenth-Century Choir-Stalls and Associated Furniture at Rochester Cathedral

By Charles Tracy

With Drawings and Carpentry Notes

By Cecil Hewett

The Choir-Stalls

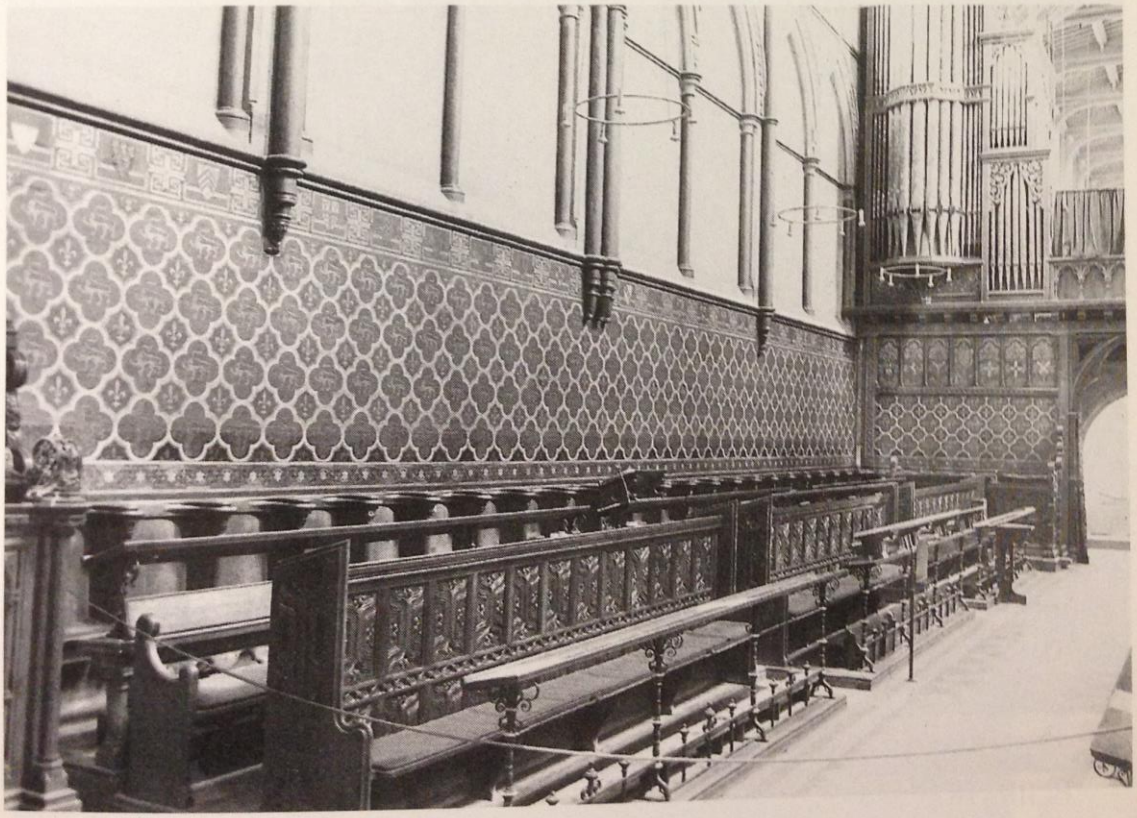
The survival of choir-stalls before the fourteenth century in Northern Europe is a great rarity. In Germany there are some twelfth-century seats at Ratzeburg, near Lübeck (Pl.I). Such survivors from the Early-Gothic period as there were by the eighteenth century in France, Belgium and Germany were either replaced with Baroque furniture, or finally succumbed to the depredations of the Revolutionary and Napoleonic periods. Some of the fine early thirteenth-century choir-stalls from Lausanne Cathedral[1] still huddle inappropriately and uncertainly in the south nave aisle of that building. In France one can only point to the mid thirteenth-century choir-stalls in the small abbey church of Notra Dame de la Roche, Le Mensil St. Denis, a few miles south of Paris.[2] In England a complete set of choir-stalls of this period survives at Salisbury Cathedral,[3] and three oak columns with stiff-leaf foliage, possibly from an early-Gothic set of choir-stalls at Peterborough Abbey.[4]

A complete set of choir-stalls, albeitt of almost entirely nineteenth century workmanship, and dating from as early as c.1227, is found at Rochester Cathedral (Pl.II) The furniture can be dated precisely, as this is the date of the *introitus in novem chorum,* noted in the cathedral records.[5] It was reconstructed, apparently according to the original design, under the supervision of George Gilbert Scott in 1872, having undergone various transformations during the previous three hundred or more years.[6] In 1541 the forms were enclosed by new desks, the linenfold panels of which are still extant (Pl.III and V).[7] The stalls survived the Civil War unscathed,[8] and probably remained unaltered until 1742/3, when 'Very considerable alterations and improvements were made in the choir in the years 1742 and 1743, under the direction of Mr Sloane. New stalls and pews were erected, the partition walls wainscotted and the pavement laid with Bremen and Portland stone. The choir was also newly furnished...'[9] Most of this refurbishment was removed by L. N. Cottingham in 1825-26, when new stalls and canopies designed by Edward Blore were erected. When Gilbert Scott restored the cathedral much of the original work was found to be still remaining under the recent accretions. A description of these, and an account of the restoration work was given by Baker King in 1874 as follows:

'Upon the removal of the wooden pews, the lower part of the ancient stallwork (Pl.IV) on the north and south sides of the choir were found to be tolerably complete, and the whole design and detail of the upper part, with the exception of the capping, could be made out from fragments which were discovered.

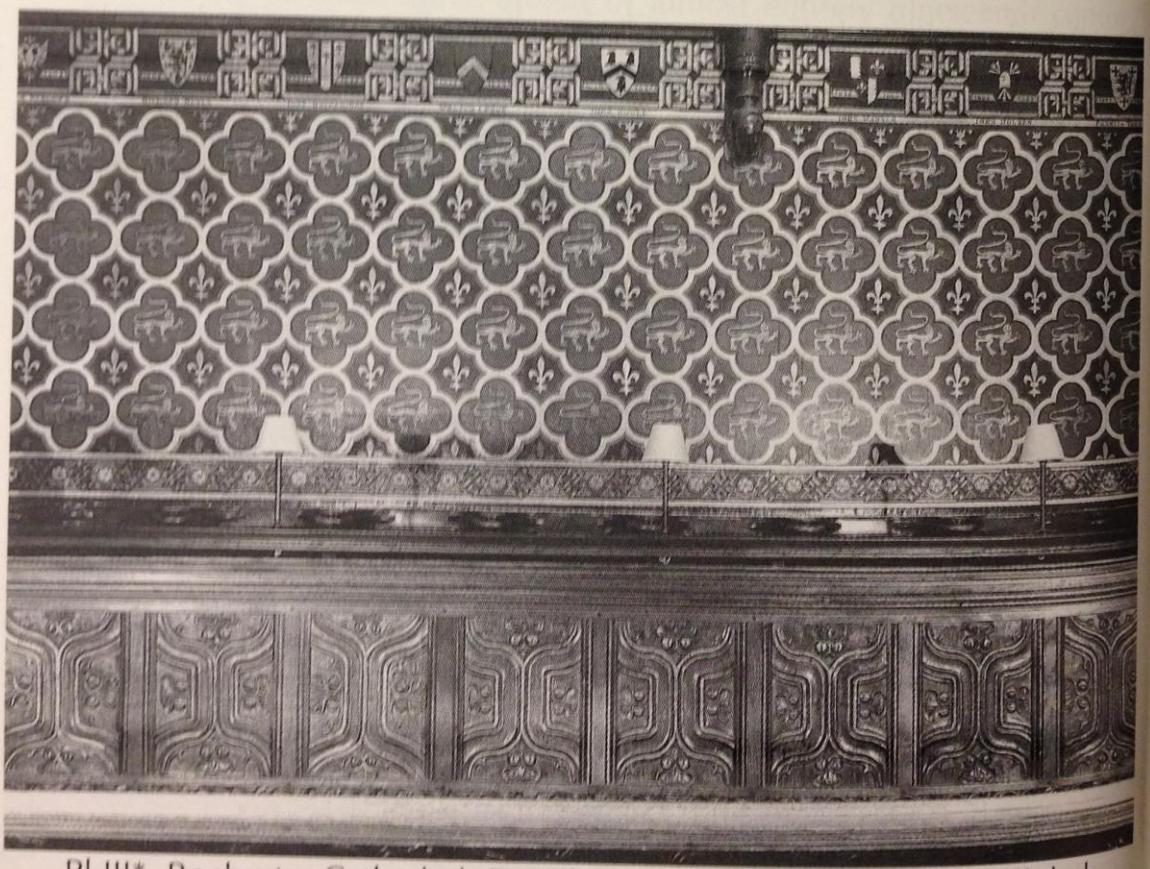
The arrangement consisted of one row of stalls on each side of the choir, with their desks. Each side had two gangways, dividing the desks into three lengths. No portions of the returned stalls nor of their platforms remained.

Pl I Ratzeburg, Lübeck, Germany. Choir-stalls seating (copyright James King)

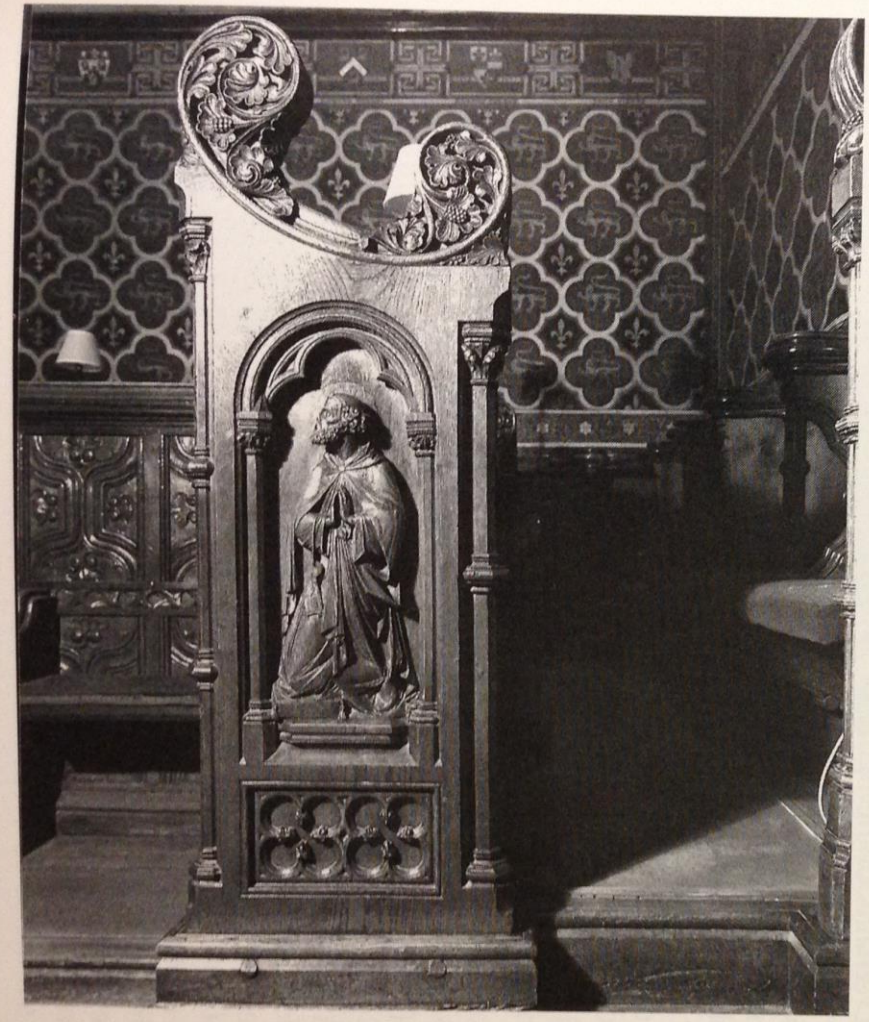


Pl II Rochester Cathedral. View of S. side of choir before organ restoration.

Pl IV Rochester Cathedral. Thirteenth century choir-stalls on north side (copyright Dr. Henry Teed)



Pl III* Rochester Cathedral. Detail of mid 16th century choir-stall desk panelling, south side (copyright Dr. Henry Teed).



Pl V Rochester Cathedral. Pew end south side of choir from Gilbert Scott's 1872 restoration. Note 6 (copyright Dr. Henry Teed).

Pl VI Rochester Cathedral. Fragment of carving on south side of choir door.

The platforms or wooden floors were of unusual width, having 4' 9" projection from the walls, and giving a space of 2' 9" between the seats and book-desk. The front cill of the platform rested on the ancient stone plinth, 7' 5" deep, having a roll moulding on the top angle. The whole of the floor and plinth had been raised 10" or 11" and the plinth and joists were resting on modern brickwork.

The stalls had been divided, not by elbows rising from the floor in the usual way, but by divisions above the seat-level, tenoned into brackets about 5" wide, which project from, and are framed into the continuous cill next the wall level with the top of the seats. The brackets and back cill were rebated for the seats, and there were marks for hinges but no portions of the misericords below.

The seats had been very low, only 13.5" from the floor, but the stall divisions were 2' 1" in height above the seat. The addition of a capping of 4" in thickness makes the total height a little more than 3' 6", the ordinary heights of stalls.

By removing the brickwork, and lowering the bottom of the stone plinth to the level of the choir floor, the stall capping fits exactly to the line of the old painted decoration of the side walls. The stone plinth remains, but is now concealed by the floor of the next grade of seats.

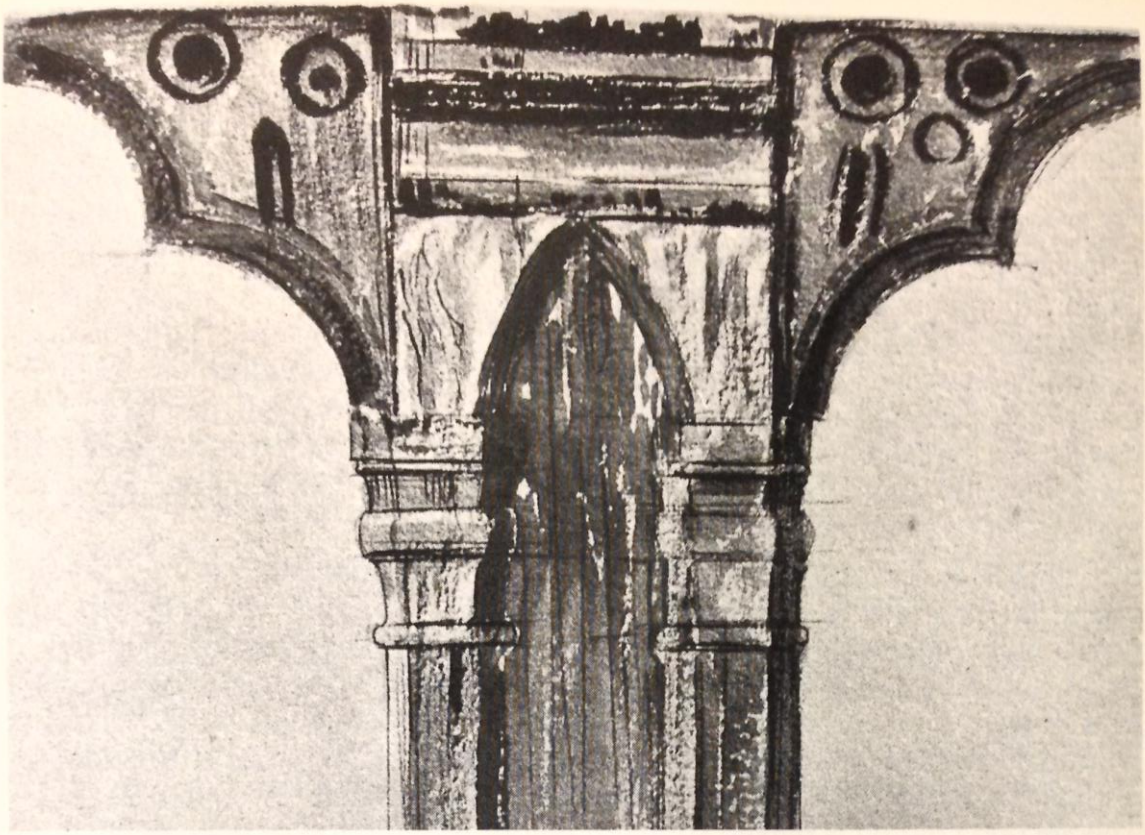
The desks were nearly perfect, they have merely been repaired, and have had two or three missing shafts supplied.

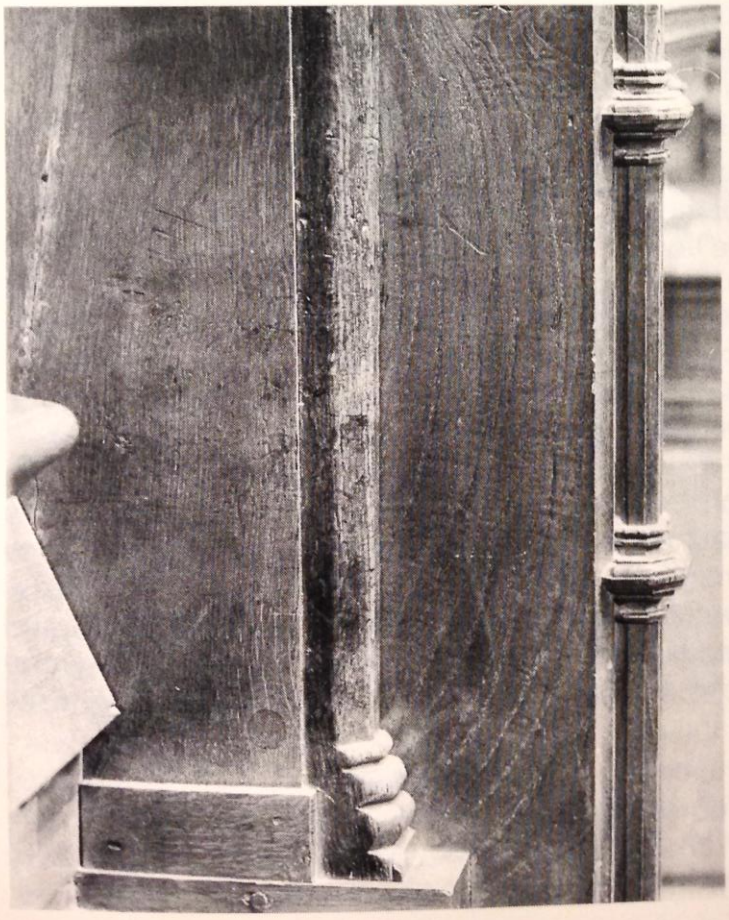
The wooden screen (Fig. I & Pls II & VI), upon removal of the deal canopies, was found and had only one ancient door post, that on the southern side, and this was much mutilated. At about the level of the springing of the small arches are slight remains of the figure of an angel, which appears to have stood on a corbel with a cresting of foliage, the whole carved in the solid with the post. Rather lower, on the eastern face of the post, was a mortice, but there was no further indication of the further design of this portion. The north door post had been replaced by a post of fir. The old top beam remained throughout the length of the screen, the part over the doorway being stop-chamfered, and having remains of painting. There were no mortices for arched ribs, and it was evident that the old entrance had been square in form.

The upper panels were originally open, the boarding having been introduced during the late fitting of the choir.

The decoration found on the desk fronts (Pl. VII & Fig. 2) remains untouched, as does a considerable portion of the lower part of the wall painting'.[10]

The above passage is an invaluable first-hand account of the condition of the furniture when it was rediscovered, and of the subsequent restoration. The form of the stalls , which we know to be authentic, is of great interest because it does not conform to the pattern established in later monuments. The seat standards do not rest directly on the ground but sit on brackets tenoned into the seat rail. This conformation is reminiscent of the way a stone sedilia can sit on a projecting ledge, leaving the bottom section slightly undercut. But even the choir-stalls at Ratzeburg have standards which rest on the ground. Little of the restored monument is ancient. The seat rail survives in many parts, as does the underside of the projecting brackets. A single ancient example of the column that fronts the seat standards survives in the north-east corner (Pl. VIII).





Pl VII Rochester Cathedral. Watercolour drawing by E. W. Tristram of blank arch supporting choir stall desks. E. W. Tristram, 'English Mediaeval Wall Painting. The thirteenth century' Oxford, 1950.

Pl VIII Rochester Cathedral. Original column in front of stall standard in north east corner of back-stalls.

It is unlikely that there were ever any substalls at Rochester, this probably being the rule for monastic churches. There were sixty seats, a comparable number to monastic Peterborough and Westminster abbeys.[11]

The desks on each of the long sides each consist of a series of trefoiled arches carried by slender octagonal shafts with stout ones at the ends, and supporting a thick slab of oak (Fig. 2). As the top of this is only 55.7cm from the platform on which it rests, it is unlikely that these desks would have been used for books. Hope remarks that monks used none, and suggests that they were for the brethren to rest their elbows on when they were Kneeling. 'prostrati super formas' during certain parts of the services[12]. Similar uprights and roll mouldings are found on the seating, and the arcading of the pulpitum. The style is of plate tracery, fictively pierced on the arcades of the desks. The roll moulding underneath the bracket supporting the standards is emphasized at the sides by undercutting, giving the impression of a Romanesque billet.

It is difficult to find anything stylistically comparable to this furniture. Columns in the architecture of this period were usually rounded, yet here they are polygonal. On the desks there are paired columns occur every so often linked by an arch device surmounted by a sort of coping. This is somewhat reminiscent of a Romanesque corbel. But the most characteristic feature of the Rochester woodwork is the way, in the arcading of the pulpitum and the desks, the uprights are carried through to the cornice, terminating in another moulded capital.[13] This second column is halved so that it tenons into the top of the capital along with the horizontal plank that forms the spandrels of the arches. It does not seem to fill any constructive purpose, and one only can suppose that the designer was looking to such systems of 'linkage' found in the triforia of French High Gothic churches such as Amiens.

The solid wall behind the single row of monastic stalls on each side of the choir, as well as the lower portion of the choir screen, was evidently decorated with a single background design. The lions and fleurs de lys, with flower and interlaced ribbon work borders, which are there now are a copy of a scheme devised sometime shortly before 1340.[14] Evidence of a thirteenth-century painting scheme was found by Scott at the back of the prior's stall on the south side of the choir entranceway, where it must have been preserved by the addition of a canopy at the time of the fourteenth-century repainting (back cover) The design here, painted on oak boards, was described by one writer as 'resembling a rough copy of some Scottish tartan'.[15] One could speculate, perhaps, whether this unusual design could have had anything to do with the source of the funds to rebuild the choir. Rochester reaped a considerable bonanza from the offerings at the shrine of William, the Scottish baker converted into a local saint and martyr by carefully orchestrated publicity.[16] The funds accruing from this exercise subsidised the building of the sacrist William de Hoo's new choir and its furnishings.[17]

In Northern Europe in the thirteenth century it is probable that most choir-stalls, like those at Rochester, had no superstructure at all.[18] Massive stone parclose walls, again as at Rochester and also in Prior Conrad's choir at Canterbury Cathedral,[19] provided shelter from draughts, and ensured that the daily offices

were undisturbed by visiting pilgrims. At Rochester the choir is contained in the eastern arm of the church, following the precedent set in the early twelfth century by Christchurch, Canterbury. In all of the Norman greater churches in England the ritual choir had been either wholly in the nave or astride the crossing. The parclose walls at Rochester are nearly six feet thick, and are presumed to be adopted from Bishop Gundolph's eleventh-century presbytery.[20] Enclosing walls were sometimes frescoed or sculpted,[21] but, if not on feast-days they were often decorated with tapestries. Hope's suggestion that at Rochester the Bishop and prior's stall may originally have had canopies is somewhat surprising.[22] The evidence adduced was the fragment of sculpture on the north side of the bishop's stall on the south side of the entranceway, on the level of the wooden panelling arcade (P1.VIII). This seems to be drapery, and it may have been part of a cloak curling up at the hem into a ' Stiff-Leaf'. But from its position and the scale of the figure, the sculpture would hardly have been part of a canopy, but rather one of perhaps a pair of figures supported on corbels flanking the entranceway. The main formal stress at Rochester is the combination of woodwork at floor level with a flat area of painted decoration above. The thirteenth-century decoration was painted on panelling behind the return stalls, and would surely not have been there if there had been canopies.[23]

The fragment of thirteenth-century decoration from behind the stalls at Rochester is rare enough. In addition, the painted desks or forms at ground level are unique for Northern Europe. The comprehensive painted decoration of choir-stalls in this way is likely to have been indulged in only occasionally. The desks are remarkably well preserved largely because, from the sixteenth century, they were encased inside post-medieval woodwork.[24] The decoration is painted over a layer of plaster or white lead. The mouldings are picked out in vermilion, green and yellow, small panels which occur at intervals between the shafts being painted green, and the spandrels of the arches decorated with small single lights and also round windows, painted in black'.[25]

The 'Vestry'

The oak 'vestry' in the south aisle, and just east of the steps down to the crypt, also deserves consideration in this context (Pl.X & Fig. 3). It is close in style to the choir furniture and must be part of the same campaign. It has been fitted in above the entrance to the crypt, adjacent to the steps leading towards the south east transept.[26] Its entrance is from the south east transept. Although there are no motival comparisons with the joinery of the choir-screen and the choir desks, the similarity of the mouldings and the use of faceted uprights is proof enough of their contemporaneity (Figs 1-3).[27] It is also interesting to note that the 'vestry' screens were also originally painted. On the boarding of the north-south screen are the remains of the original decoration of the stars.

We do not know if the present function is authentically medieval in origin. In medieval greater churches vestries are rarely mentioned, although at Durham for example *The Rites* mentions a 'revestry', also in the south choir aisle.[28] The existing door into the 'vestry' at Rochester has been dated around 1300, when it is thought, the south transept was completely reconstructed. Both western walls of the south transept and the doorcase into the 'vestry' are of this date.

Pl X 'Vestry' in south choir aisle.

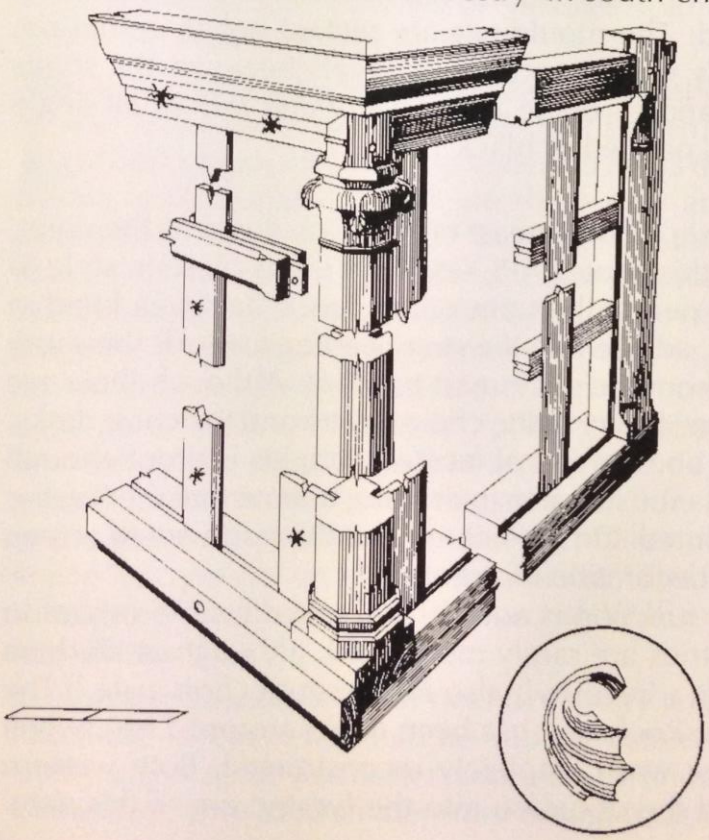


Fig. 3 Rochester Cathedral. Perspective and 'exploded' view of end 'vestry' (copyright Cecil Hewett)

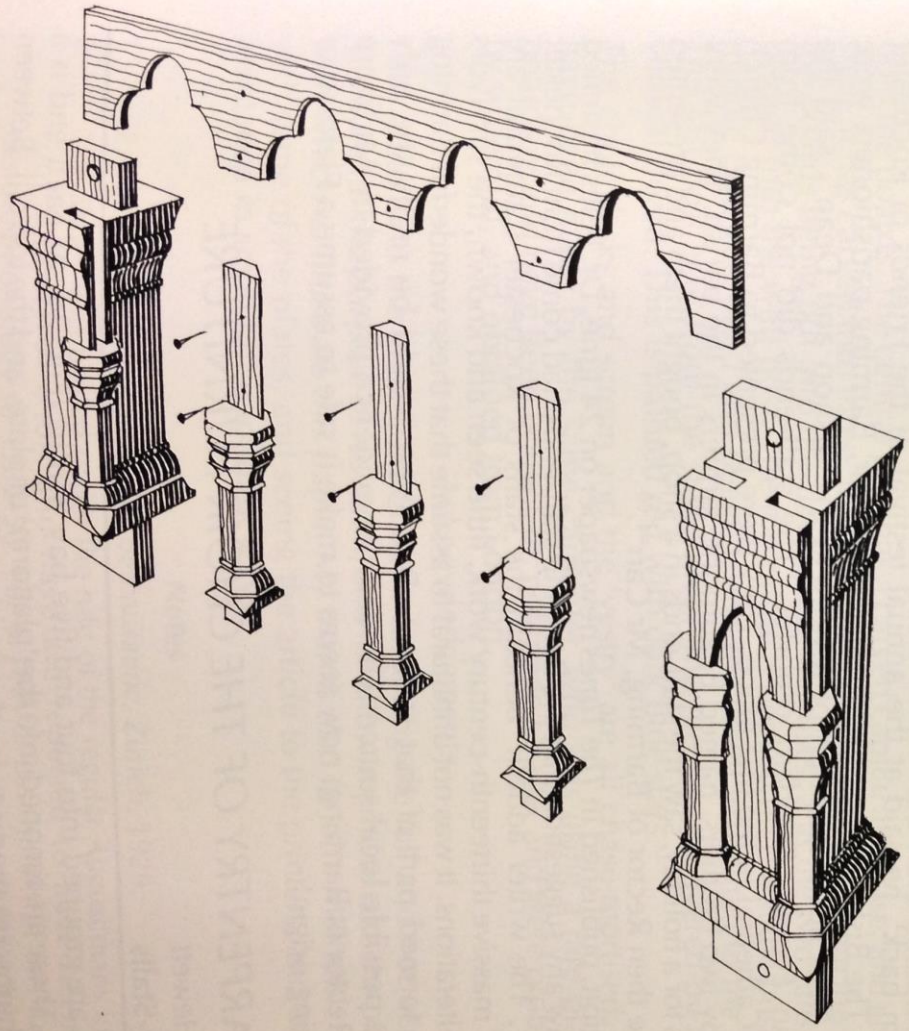


Fig. 2 Rochester Cathedral. Perspective and 'exploded' view of choir forms (copyright Cecil Hewett).

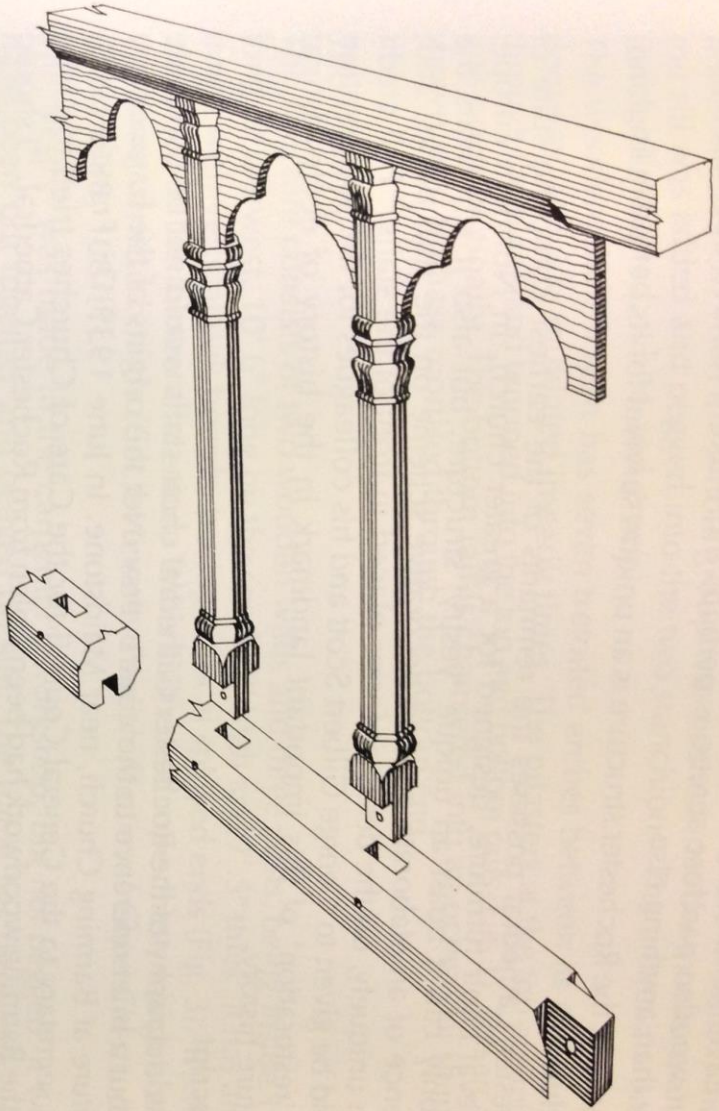


Fig. 1 Rochester Cathedral. Perspective and 'exploded' view of part of choir screen (copyright Cecil Hewett).

There must have always been an access door here as it was the only point of entry. Given its inconspicuous and convenient position, the space delineated by our wooden parclose screen is perhaps more likely to have been used as a vestry than anything else.

In any case, the Rochester structure is an unique survival for its period in England.

Conclusion

Rochester Cathedral posseses the remnants of the earliest complete suite of medieval choir furniture, designed for a greater church, in Northern Europe. Not only can it boast an unique 'vestry' structure, but also it still bears the evidence of an elaborate painted decorative scheme on the stall backs, and, again uniquely, on the desks or forms placed in front of the stalls.[29] Full credit should be given to George Gilbert Scott and his colleagues for the preservation and 'restoration' of this important landmark in the history of ecclesiastical furniture history.

Postscript

A historiography of the Rochester Cathedral choir-stalls would not be complete without a brief reference to the controversy over the origins of the fragmentary furniture at Barming Church, near Maidstone. In June 1939 Dr. Francis Eeles, then secretary to the General Council for the Care of Churches tried to claim that the Barming woodwork had been stolen from Rochester Cathedral. '"I should like to see Barming show its loyalty to the Bishop and Dean of Rochester by giving them back', he said at the annual festival of the Friends of Rochester Cathedral. The Bishop agreed with him. However, Barming parishioners were indignant. "It is not a question of loyalty to the Bishop and Dean", said the rector to an *Evening Standard* reporter. "The stall-ends did not come from Rochester Cathedral in the first place. They were presented to Barming Church (in 1871) by two brothers, named Beaumont, farmers in the parish. They went to Flanders for a holiday, saw the stall-ends in a shop, bought them and presented them to the then Rector of Barming, Mr Carr"'.[30]

In a retraction, published in *The Times* newspaper on 24 June, Dr. Eeles hastened 'to withdraw any suggestion that the Barming stall-ends had come from Rochester Cathedral'. The writer added: 'beneath the stalls of Rochester Cathedral are remains of massive thirteenth-century work, little seen and known, the survivors of drastic alterations. It was not unnatural to assume that these wonderful Barming stall ends formed part of that scheme. Rochester would be really the only reasonable possible local source. The definite evidence provided by Mr Sharp (the then Rector of Barming) now seems to make it safe to assume a Flemish or neighbouring origin'.

THE CARPENTRY OF THE CHOIR FURNITURE

by Cecil Hewett

The Choir-Stalls

The desks are grouped into four and five bay widths (Fig. 2). At each end is a stanchion. These are tenoned into the 'platform' or plate, and the top cill. Between two stanchions are mortises for the freestanding colonnettes. These are halved

for the planks, which are carved into four trefoiled arcades and chamfered. The planks were nailed on to the halved colonnettes with two thin nails. This was done on a bench. Then the whole group was pushed into the mortises, and the top sill was added and pegged into the two stanchions. The arches are painted in the original red, white and green.

The wooden choir-screen has seven trefoiled arches between its ends and the doorway, and was mutilated in early times. The pilasters at the top are rebated through the plank and tenoned into the top and bottom rails (Fig. 1). The arcading was open originally. The bottom rail is chamfered into an octagonal shape, as shown, and is chase mortised through the bottom end.

The 'Vestry'

The structure consists of two wooden walls and three posts, being inside 12' 7" long on the west, 10' 6" long on the south, 8' high and 7'.5" thick. It has an oak frame with vertical oak boards, having vertical splayed ends (Fig. 3). These are also used in the thirteenth-century Wells Cathedral cope chest, which also has the same vertical boards (Cecil Hewett, *English Medieval Cope Chests, JBAA,* CXLI, 1988, 108-11).

The 'vestry' was made in the carpenter's workshop, but not pegged. It would have been put together and pegged on site. The frame has three rails, being mortised and tenoned into the three posts. These rails have chased-mortises to hold the boards. The central post has a carved capital and base, and an octagonal shaft. It has carved into three 'leaves', as shown. It was built from the north post, the boards being put into the base chase-mortises, and the two rails were then pegged into the wall post. The top rail was pegged on the same post. Then the middle post was fitted and pegged, and the south wall fitted in the same way. The last post is 6" from the stone arch, and the gap is covered by an original vertical board. This is painted red with dark blue stars.

The choir desks and screen and the 'vestry' are all chase-mortised, and could have been made by the same carpenter, who was using a rare plane. These boards would have been bought-in, not made on site, and were probably made by watermill, and obtained from London.

Acknowledgements

I am grateful to the Dean and Chapter for giving me full and free access to the furniture for the purpose of research, and for allowing me to take the photographs with which to illustrate this paper. My thanks also to John Melhuish for helping with some of the plates, and seeing the article to the printers, and to others for assistance in small but important ways.

Notes

1. E. Bach, *Les stalles gothiques de Lausanne,* Zurich, 1929.
2. The abbey was placed under the rule of the regular Augustinians in 1226. The roof timbers of choir and nave are reported to have been dated by dendrochronology to 1232-50. For a 19th c. description of this furniture, see Auguste Moutie, *Cartulaire de l'Abbaye de Notre-Dame de la Roche,* Paris, 1862.

The seats at Hastieres and Gendron-Celles in Belgium are of the 13th c.

3. Manufactured c.1245, see C. Tracy, *English Gothic Choir-Stalls. 1200-1400*, Woodridge, 1987, 5-7 and Pls 12-25.

4. Whatever was the original purpose of these columns, the stylistic similarity of their capitals with those on the cathedral west-front at Peterborough is undeniable. Peers suggested that the west-front may have been ready for consecration before 1238. See C. R. Peers, *VCH*, Northants, II, 1906, 444. Illustrated in Tracy (1987), Pl. 6.

5. W. St. John Hope, *The Architectural History of the Church and Monastery of St. Andrew, Rochester*, London, 1900.

6. The firm of joiners used for the re-construction, and the fine new work, was Heaton, Butler and Bayne of Covent Garden, London.

7. Hope (1900), 108.

8. . . . the Seats and Stalls of the Quire escaped breaking down, . . . *Mercurius Rusticus*, London, 1685, 135.

9. The words of a Mr. Denne, quoted by St. John Hope (1900), above, 108. This arrangement was illustrated in J. Storer, *History and Antiquities of the Cathedral Churches of Great Britain*, London, 1819, Pl. 7.

10. C. R. Baker King, 'Choir fittings in Rochester Cathedral', *Spring Gardens Note Book*, 1875, ii, 75.

11. Peterborough had 70 seats, and Westminster Abbey had 66.

12. Hope (1900), above, 110.

13. On the desks the same device is employed but there is no second capital.

14. Hope (1900), above, 111, and S. Robertson, 'On a wall-painting in Rochester Cathedral Choir', *Archaeologia Cantiana*, X, 1876.

15. R. C. Hussey in Robertson (1876), above. A similar, but historiated, arrangement to that on the return-stalls at Rochester must have existed behind the twelfth-century stalls at Peterborough Abbey. See S. Gunton, *History of the Church of Peterborough*, London, 1686, 334.

16. See Anon, *The History and Antiquities of Rochester Cathedral*, Rochester, c., 1800, 10.

17. Hope (1900), above, 52.

18. There are so few French extant 13th c.choir-stalls that it is impossible to make any generalisations about France, beyond noting that there was no superstructure at Notre Dame, Paris.

19. See the monk Gervase's description of Prior Conrad choir at Canterbury Cathedral in W. Stubbs, *The Historical Works of Gervase of Canterbury*, London, 1879, I, 12.

20. Hope (1900), 52.

21. Dorothy Gillerman, *The cloture of Notre Dame and its role in the fourteenth century choir program*, (Ph.D. dissertation: Harvard University, 1973), New York, London, 1977.

22. Hope (1900), 110. He suggested that the bishop's throne at the eastern end of the south lateral stalls was not set up before the early fourteenth century by Bishop Hamo of Hythe (1319-52).

23. The oak double-columns at Peterborough, nearly 2.5m. high, which were made up into a sedilia in the 17th c., may have been the uprights of Abbot Walter's choir-stalls, c.1240.

24. Hope (1900), 110-11.

25. E. W. Tristram, *English Medieval Wall Painting. The Thirteenth Century,* Oxford, 1950, 593 and Supplementary Pl. 47a.

26. The planking of the east-west section is modern, as is that along the top section of the north-south portion and the battens hiding the joins. Also the cornice is modern throughout.

27. The central upright of the vestry has the only crocket capital to appear on any of the woodwork.

28. J. T. Fowler (ed.), *The Rites of Durham, Surtees Society,* CVII, 22.

29. In southern Europe, Spain possesses examples of painted choir-stalls of the 12th c. See M. Carmé Farré Sanperra, *El Museo de Arte de Cataluna,* Barcelona, 1983, 40-41. There is also a description and illustration of the stalls in Joseph Mainar, *El Moble Caltala,* Barcelona, 1976, 14-18.

30. *Evening Standard,* 16 June, 1939.

A GUIDE TO THE BUILDING STONES OF ROCHESTER CATHEDRAL

Rochester Cathedral is built from a variety of types of stone, the lack of any natural source of high-quality building stone in the cathedral's immediate vicinity having, it would seem, been more than made up for by the situation of Rochester on the Medway estuary, which must have facilitated the import of stone from the earliest times.

This account is written in the form of an itinerary. A circuit is first made of the cathedral exterior, for the texture of building stones is best seen when the stone is in a clean, rain-washed condition, while it is only out-of-doors that weather-resistance, always an important property of building stones, can be assessed; marbles, which are polished, are best seen inside a building.

1. Exterior of nave, west front and Lady Chapel.

Some of the earliest masonry of the cathedral exterior is in the north wall of the nave, easternmost three bays of the late eleventh to early twelfth century (the rest of the wall having been rebuilt in later periods, though in a similar style).[1] Also early is 'Gundulf's' tower. The early Norman nave wall bays are mainly of Kentish Rag rubble[2], with a few flints and pieces of tufa and Roman brick. They have pilaster buttresses of Caen stone ashlar[3], a stone best seen on the cathedral west front. The Kentish Rag, or Ragstone[4], would have been shipped down the Medway from Maidstone. It is a light grey, hard , finely glauconitic sandy limestone[5]. Some blocks include patches of chert, a hard splintery stone, which like flint is a variety of amorphous (i.e. non-crystalline) silica. The flint itself occurs as lines of nodules in chalk quarries. Chips of flint are stuck in the mortar

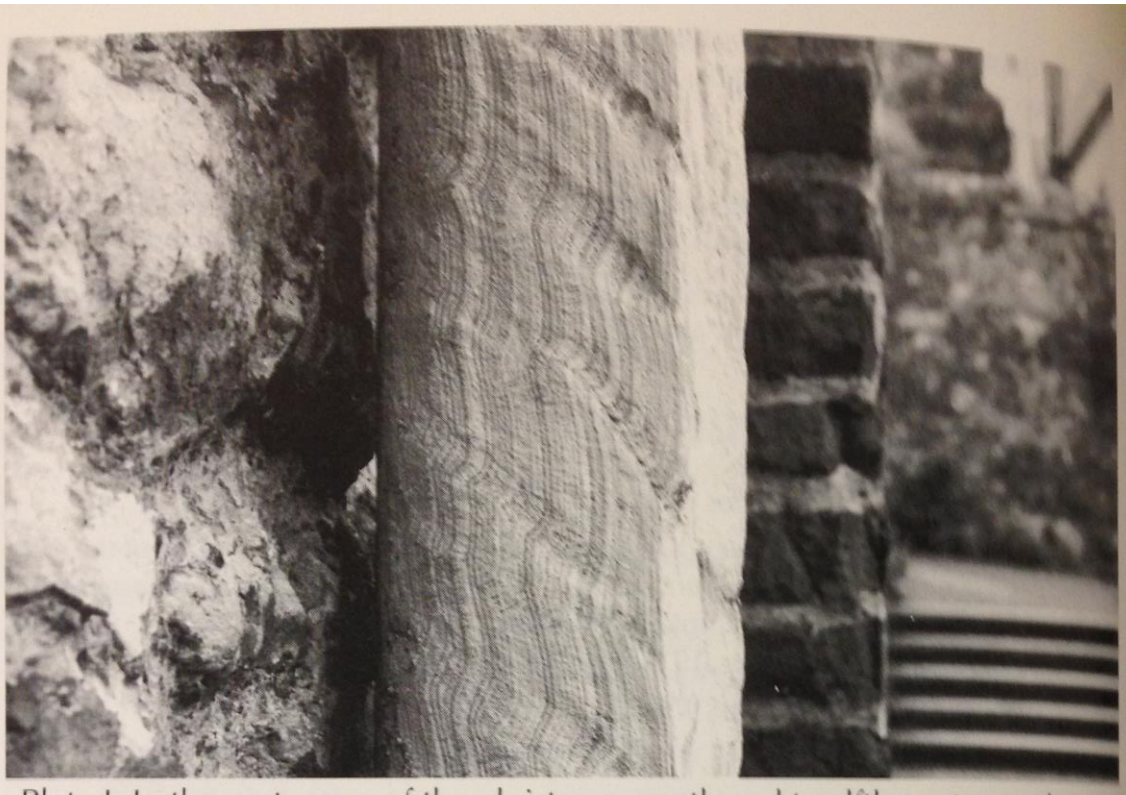


Plate I. In the east range of the cloister, a weathered twelfth-century column of onyx marble, showing undulate bedding.

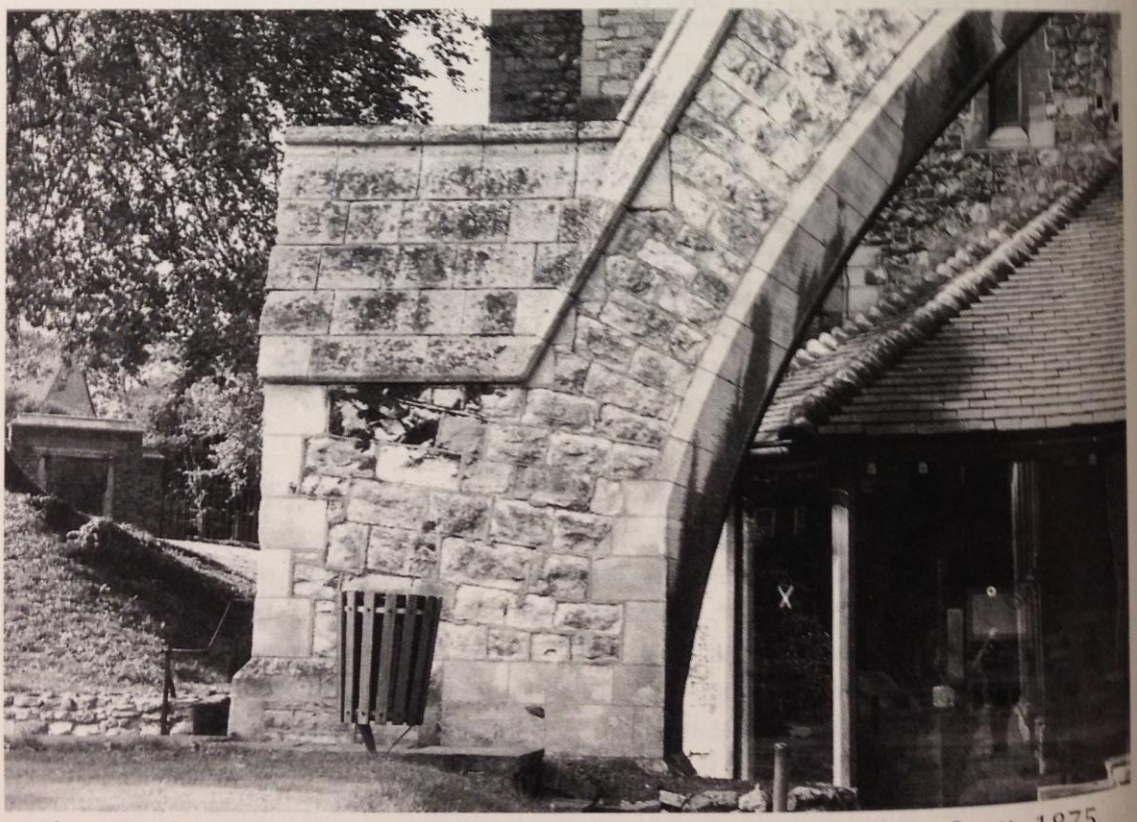


Plate II. Flying buttress to wall of south choir aisle, by Gilbert Scott, 1875. Kenish Rag with dressings of Chilmark stone.

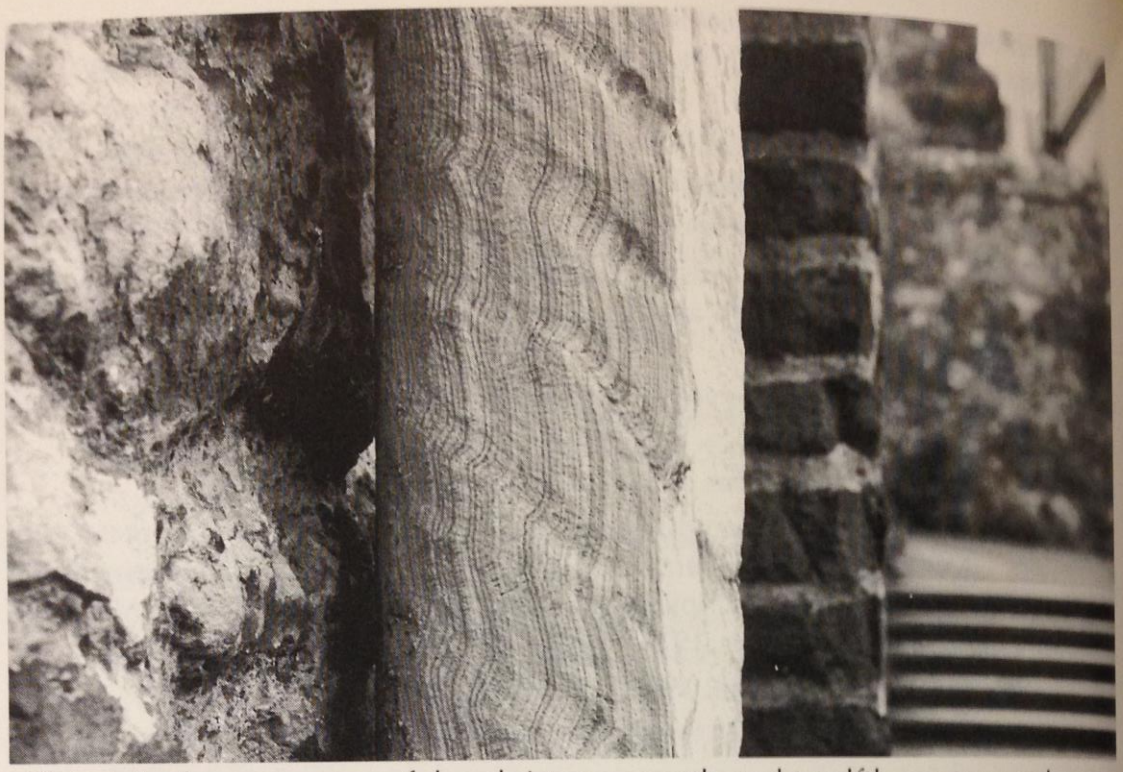


Plate I. In the east range of the cloister, a weathered twelfth-century column of onyx marble, showing undulate bedding.

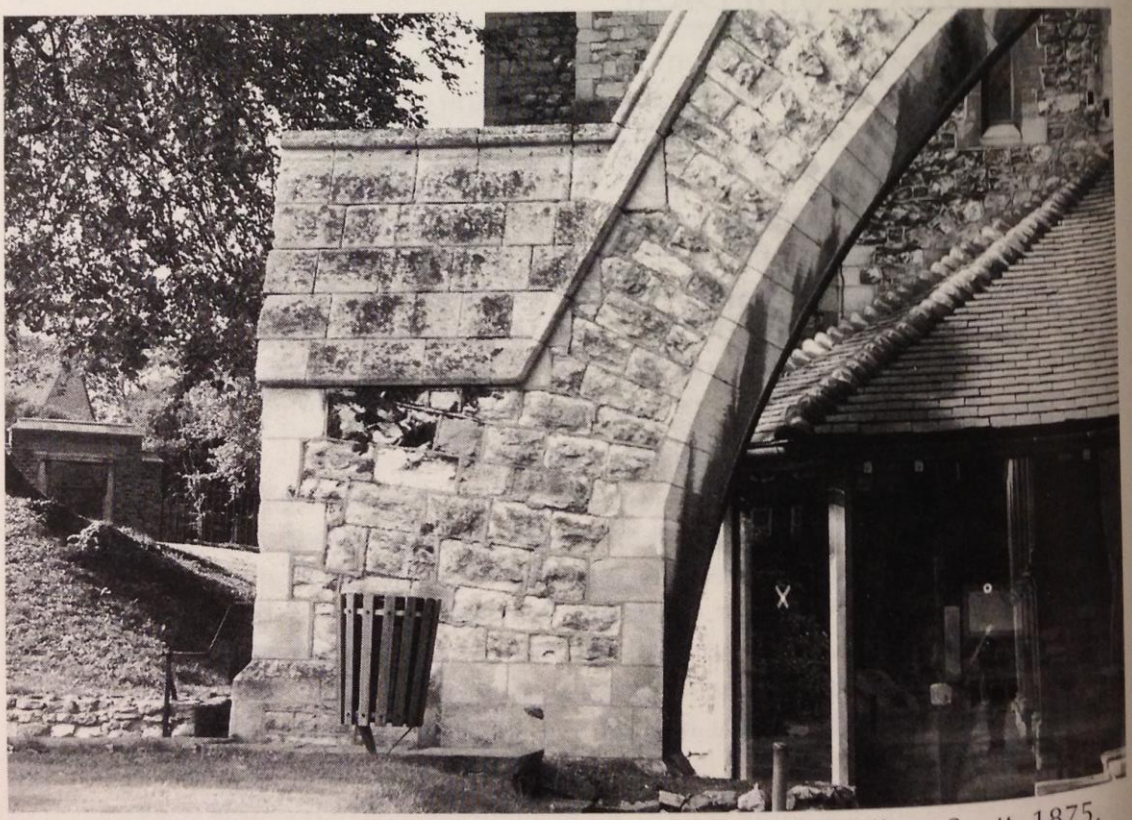


Plate II. Flying buttress to wall of south choir aisle, by Gilbert Scott, 1875. Kenish Rag with dressings of Chilmark stone.

seams of the nave wall, an eighteenth to early nineteenth century technique known as galleting[6].

'Gundulf's' tower[7] is in a plain Norman style. Its walls are of coursed rubble of Kentish Rag with wide mortar joints. The quoins of its north-west buttress are of squared blocks of tufa, a soft, porous stone formed at springs. Tufa was widely used in the early Norman period in north Kent[8]. The north-east corner of the tower is supported by two massive buttresses, of the fourteenth century but conveniently described here. Their quoins are of a pale grey to deep yellow, very fine grained sandstone from the Hastings Beds of the Weald. The only other use of this stone in the cathedral was for the Anglo-Saxon carved 'Ringerike' stone, found in 1984 built into an interior wall of the west front south-west turret[9]. The stone may have come from near Tonbridge on the Medway, or equally likely, by sea from Fairlight, near Hastings (note 7, p.9).

On the way to the west front from the tower one sees a different type of sandstone in the massive piers of the Victorian cemetery gateway. Fine-grained and evenly bedded, this is in large blocks exactly 3ft. (0.9m) square. It is probably from the Coal Measures of Yorkshire.

Caen stone is much in evidence on the cathedral west front. Its distinguishing features are its pale yellow colour, lack of internal bedding, and fineness of grain. It is composed of calcium carbonate particles of less than 0.2mm diameter; scattered crystalline calcite grains glint in reflected light[10]. The stone was imported into southern England on a very large scale in the twelfth century, and remained in use throughout the Middle Ages. The Victorians also made use of it. The west front was originally almost entirely of Caen stone, but in its 1889-96 restoration and partial rebuilding by John Loughborough Pearson[11] Weldon stone, an oolite from Lincolnshire, was brought into use[12]. The limewash shelter-coat applied to the west front stonework after recent cleaning[13] gives both Caen stone and Weldon stone a uniform yellow colouration, but the two can still be distinguished, the Caen stone blocks being pitted by weathering, and those of Weldon stone flat-surfaced, with lightly incised tooling, diagonal on walling, vertical on columns. The north-west turret was wholly rebuilt by Pearson, after it had already been rebuilt in Portland stone in the eighteenth century. The fine central doorway is nearly all of Caen stone, but with the outermost attached column on its south side, and all bases and plinths of columns, of Weldon stone. The shaft of the outer column on the north side is of onyx marble, an unusual stone better seen in the cloister. The Cathedral's great west window was reconstructed in 1825 in Bath stone[14]. This stone, too, can be seen close-to in the cloister. Two statues in niches on either side of the doorway head, of bishops Gundulf and John of Canterbury, were placed there in 1894 by the Freemasons of Kent. The type of stone used was not recorded.

On the way to the cloister one passes the south wall of the nave, refaced in the nineteenth century with Kentish Rag rubble and much re-used Caen stone. Three Portland stone lancet windows, replacements of larger late Medieval windows, are probably the work of Daniel Alexander in 1801[15]. High above the nave wall rides the late-Medieval clerestory wall, its yellow Caen stonework enlivened with patches of red tiles, beneath a mainly Kentish Rag parapet (the north

clerestory wall is similar).

The masons who built the Lady Chapel (possibly in course of completion in 1512-13) deliberately juxtaposed different types of stone. The walling is of small squared blocks of Kentish Rag, with some Caen stone and tufa, on a plinth of large blocks of Kentish Rag ashlar. A little above the plinth, running under the window sills, is a four-inch band of squared knapped flints; there is also a knapped flint facing to the upper parts of buttresses. The windows and buttresses seem

Plate III. The north face of the north-west transept, remodelled by Gilbert Scott

originally to have been of Caen stone, but much of the window stonework has been replaced, most recently by Monk's Park stone (a variety of Bath stone) in War Damage repairs in 1956-58[16]. Most of the buttress quoins were replaced in Portland stone in 1801 by Alexander, who also made good the 'flints in squares'[17]. The Portland stone can be examined near ground level. It is an oolite composed of closely packed regular ooliths of 0.3mm diameter; some blocks include much shell detritus. It has proved durable enough, but its stark whitish colour gives a severe effect in combination with the Kentish Rag, which the softer yellow Caen stone would have avoided.

2. The Cloister

In the east range of the cloister, Caen stone was used for the Chapter House facade and for the blind arcading of the dormitory undercroft wall to the south. Tim Tatton-Brown[18] has drawn attention to shafts of oolitic limestone that flank the three upper windows of the Chapter House, inside and out. Only five shafts remain of the original twelve. They are of a brownish yellow oolite with pronounced shelly streaks, which seems to match the stone of some columns in the crypt (see below).

To the south of the Chapter house, Caen stone blind arcading is backed by roughly coursed rubble stonework of Kentish Rag, tufa, flint and ironstone. Every stone is shown separately in measured drawings by John Atherton Bowen[18]. Of particular interest are attached mid-twelfth century columns of Tournai Marble and onyx marble. The former, for example beside the Chapter House doorway, are in a sorry state after centuries of exterior weathering they were not intended to withstand. One has split along a well-marked flat bedding plane. The stone is a dark grey silty limestone from the Carboniferous of Tournai in Belgium – not a type of rock one would expect to find used as a marble[19], but where well-preserved, as in the twelfth-century font of Winchester Cathedral, or in column capitals from Lewes Priory, now in the Anne of Cleves Museum in Lewes, it takes an attractive glossy black polish. Two weathered onyx marble[20] columns remain in the arcarding (see Plate I), and at the south end is one that is fresh-looking and highly polished. It was found lying in the cloister and is thought to have come from the west end of the cathedral, but has been polished and placed here so that the original appearance of the stone can be appreciated[21].

In the south-west corner of the cloister is the early-thirteenth century entrance to the monks' refectory, through which to the left can be seen a vaulted passage that was their lavatorium or wash room. The passage and the outer masonry of the doorway are of Reigate stone, a pale grey, slightly greenish, finely glauconitic and slightly micaceous sandstone from the Upper Greensand of Surrey. The stone is badly weathered. Purbeck Marble, also much corroded by weathering, is used for flanking columns and capitals, and for the inner, cusped arch of the doorway head. The stone is composed of closely packed shells of the small freshwater snail *Viviparus*22. It had great prestige as a decorative stone throughout the thirteenth century. Both it and Reigate stone are displayed to good affect inside the cathedral.

The cloister is the best place to see two types of building stone introduced in the nineteenth century – Bath stone, used for the south wall of the south-east transept

by L. N. Cottingham in 1827-28[23], and Chilmark stone, in dressings of the south-west transept and of a flying buttress to the south choir aisle, added by Sir George Gilbert Scott (Plate II). The Chilmark stone[24] is a sandy limestone, pale grey with a slight greenish tinge, composed in about equal proportions of quartz grains and rounded carbonate particles, all about 0.3mm in diameter. Many of the blocks show small-scale cross-bedding. The Bath stone is pale yellowish grey where rainwashed, and of a brownish-yellow 'gingery' colour where sheltered. Typical of this stone are thin calcite veins, known to quarrymen as watermarks or 'snailcreep'. Its surface shows a honeycomb-like texture under the lens, where ooliths have fallen from their sockets in the harder crystalline calcite matrix. The weather-resistance of this Bath stone is better than that of the Chilmark stone, blocks of which are spalling at their edges.

Within the south-east transept wall is a range of windows at ground level, with surrounds of an oolite of a greyer colour than the Bath stone, and composed of close-set 0.3mm ooliths[25]. I am inclined to think it a variety of Lincolnshire Limestone, perhaps Ketton rather than Weldon stone – it is less shelly and its ooliths are more perfectly rounded than those of the Weldon stone on the west front. It has weathered well.

A loose boulder, about 1m in length, beside the path in the north-west corner of the cloister is worth mentioning, for this is a sarsen stone, a quartzite of clear quartz grains of 0.1 to 0.2mm diameter, cemented by crystalline quartz and extremely hard. Boulders like this are found sparsely, littering the surface of the North Downs, and were used for such prehistoric monuments as Kit's Coty[26].

Lastly, from the cloisters there is a good view of the cathedral tower. This was cased in Bath stone in 1826[27]. It was again rebuilt in 1904-05 by C. Hodgson Fowler, who in 1903 proposed to use Weldon stone – 'same as used in restoration of the W. front by Mr. Pearson[28]'.

3. Cathedral east end and north transepts

At the east end of the cathedral much of the stone work is soot-encrusted. The bay window and ashlar north wall of the Chapter Room, rebuilt by C. Hodgson Fowler, can be seen to be of Bath stone (yellow, with watermarks). The architect's specification, of 1906-07, stated that the new window and wall facing should be of 'old stone from the Tower, now lying at Mr. Foord's Acorn Wharf[29]'.

The east wall of the presbytery is all Gilbert Scott restoration. He removed a large late-Medieval Perpendicular window and inserted the present upper tier of three lancets. Here and also on the north side of the choir, and around the north-east transept, walling is mainly Kentish Rag rubble, with some re-used tufa, and dressings are mainly of Chilmark stone (grey, with lamination, cross-bedding, slight blistering).

On the way to the north-west transept one passes 'Gundulf's' tower again (note the top of the mostly-buried Purbeck Marble plinth course of the fourteenth century north-east buttress, just showing above ground level at the buttress north-west corner), and through the Sextry or Deanery Gate archway (good quality fifteenth century Kentish Rag masonry).

The thirteenth century doorway into the north-west transept was originally

apparently of Caen stone (surviving in its innermost arch) but has been much repaired with Chilmark stone. On each side of the doorway are two attached columns of a hard grey limestone with prominent calcite veins, which looks like a variety of Carboniferous Limestone. Tim Tatton-Brown suggests it may be Kilkenny 'marble', from Ireland, a stone used in the Westminster Abbey restoration by Sir G. Gilbert Scott.

Standing back, and with John Newman's account[1] as a guide, one can appreciate how Gilbert Scott, even though he followed its original design, must have transformed the north face of this transept (Plate III). All dressings are of Chilmark stone, except for the shafts of the blind arcading that embraces the lancet windows. But the effect of these elegant shafts is rather spoilt by their mis-matching stonework. In the lower tier, all eight shafts are of what looks from ground level like Bath stone, on grey Kilkenny 'marble' bases, while in the upper tier there is a mixture of the two, some shafts all Kilkenny limestone, others with either their upper or lower half Bath stone. On the west face of the transept all the column shafts (though not their bases) are apparently of Kilkenny limestone. The attached shafts around the octagonal pinnacles that surmount the corner buttresses of the transept seem to be of Bath stone[31].

4. The cathedral crypt

The earliest stonework of the cathedral interior is in the crypt, which is entered by an Early English doorway in the south choir aisle. The doorway surround is of a black snail-shell marble that has larger-sized shells than Purbeck Marble, and is a Large – *'Paludina'* limestone from the Weald Clay formation[32].

The walls of the western, early-Norman (probably1080's) two bays of the crypt are of tufa blocks with a thin plaster coating. The groin-vaulted roof is supported on two monolithic oolite columns with cushion capitals, and, around the walls, on half-columns of tufa blocks with capitals and bases of the same oolite. Of a pale yellowish grey colour, it is composed of closely packed ooliths of 0.5 to 0.6mm diameter, projecting in 'millet-seed' fashion on worn surfaces, and including a few oncoliths (composite ooliths) of 2mm diameter, in a finely granular (0.1 to 0.2mm) matrix. W. St. John Hope[1] described the columns as of 'white stone, perhaps from Barnack'. They are, however, certainly not of Barnack stone, which is a shelly oolite with a crystalline calcite matrix, and I am inclined to regard the stone as Marquise oolite, from near Boulogne[33]. Marquise stone was employed in Canterbury and elsewhere in east Kent from Roman until early Norman times, after which export may have been prevented by silting-up of the little estuary which led from the quarries to the sea at Ambleteuse. The Rochester columns, if correctly identified, would provide the only known instance of the use of Marquise stone in England outside east Kent.

Between these columns and the rest of the crypt are two rectangular piers faced with ashlar stonework, comprising evenly-sized randomly alternating blocks of Caen stone (yellow) and Reigate stone (pale greenish grey). Around each pier, at the springing line of the roof vaults, is a torus (half-round) string course or impost of Large – *'Paludina'* marble. Architecturally the piers are of a piece with the whole eastern part of the crypt, which dates from the 1190's, and throughout which a mixture of Caen and Reigate stone seems to have been used for walls

and vault-ribs. The string course also continues throughout, and forms an abacus to free-standing columns; in the transepts it is of Large – *'Paludina'* marble, but in most of the line of piers separating the transepts from the chapel, and in the chapel itself, it is of Purbeck Marble.

The stone of the later crypt columns is no less interesting than that of the early Norman ones. There are twenty free-standing columns, and against the crypt walls, a further 32 half-column responds (Plate IV). The columns and half-columns (with some exceptions) are round and octagonal in alternate north-south rows. All, except for one or two of the half-columns, are monoliths.

In 1833 to 1840, when L. N. Cottingham was cathedral architect, four shafts (two in the north transept and two at the east end of the chapel) were replaced with grey Dartmoor(?) granite, and an uncertain number of other shafts and capitals with other types of stone, to an extent that a careful examination of the whole crypt would be needed, in order to determine how many of the columns may be of original late-twelfth century stone[34] (Plate V).

Throughout much of the seventeenth and eighteenth centuries the crypt was derelict and open to the elements. Fires must have been lit against the walls, for some of the stonework is reddened as if burnt. Among the stonework affected is a half-column at the west end of the chapel north wall. This at least must precede the 1833-40 restoration. Like many other columns, it is a brownish-yellow, shelly oolitic limestone, with a crystalline calcite matrix, and shell detritus in 2 to 3cm wide streaks. Worn surfaces have a honey-comb-like appearance under a lens, as do those of the Combe Down stone used by Cottingham in the cloister. As a whole, however, the stone has more resemblance to that of the early twelfth-century attached columns beside window openings of the Chapter House, mentioned above. Both may be a variety of Bath stone, more shelly and without the 'watermarks' that characterise the Combe Down Oolite[35] (Plate V).

5. The cathedral interior

The stonework of the main part of the cathedral interior, above the crypt, calls for only brief description. The nave (mid-twelfth century) is of fine Caen stone ashlar[36]. The abrupt change to the Early-English style of its eastern-most two bays is quite obvious. Rather less obvious is the appearance, in the triforium arches of the easternmost of the Norman bays on each side of the nave, of a few blocks of Reigate among the Caen stone[37].

Mid-thirteenth century masonry (c. 1240-1255) is well displayed in the north-west transept, with walling, as in the crypt, a random mixture of squared blocks of Caen stone and Reigate stone, set off by splendid Purbeck marble shafts. Still more impressive, one may think, is the early-thirteenth century stonework of the choir crossing and the presbytery. There, again with John Newman's account as a guide, one can only marvel at what he describes as the coherence, the harmony, of these shafts, lancets, vaults, string courses, all wrought in simple Caen stone, Reigate stone, Purbeck Marble.

A few more observations need to be recorded: that large *'Paludina'* marble was used for the bases of most of the Purbeck Marble columns in the presbytery and north-east transept, and for some of those in the south-east transept; it was also

used for the central shaft of Bishop Merton's tomb in the north-east transept[38]; that the carving of the Purbeck Marble corbels supporting attacted shafts in the choir is especially fine; and that the magnificent fourteenth century doorway of the Chapter Room is carved from reigate stone.

Bernard C. Worssam

1. For a detailed plan and description of the cathedral see J. Newman, *The Buildings of England: West Kent and the Weald* (Penguin Books) 2nd Ed. (1976, reprinted with corrections 1980). The standard work on the cathedral is by W. H. St. John Hope, 'The architectural history of the cathedral church and monastery of St. Andrew at Rochester', *Arch. Cant.*, 23 (1898), pp. 194-328. Also of great value is a 1994 account by Mrs. Diana Holbrook, R.I.B.A., entitled 'Rochester Cathedral: repair and restoration of the fabric 1540-1983', a copy of which has been lodged with the RIBA Library in Portland Place, London. Her project, undertaken for the Surveyor to the Fabric of Rochester Cathedral, and funded by research grants from the R.I.B.A .and English Heritage, summarises a vast number of records, mostly in the Kent County archives, relating to post-Reformation building work up to the end of Emil Godfrey's incumbency as Cathedral Architect in 1983.
   I am indebted to Tim Tatton-Brown for guidance on current views on construction dates of various parts of the cathedral, as well as for much other help in the preparation of this essay.
2. Bernard C., Worssam and Tim Tatton-Brown, 'Kentish Rag and other Kent building stones', *Arch. Cant.* 112 (for 1993), 1994, pp. 93-125.
3. Ashlar – masonry with flat-surfaced, squared stone blocks laid in regular courses.
4. Ragstone is commonly thought of as a hard stone suitable only for rough walling, as opposed to freestone, a stone which could be easily worked and carved. Later medieval particularly fifteenth-century) masons, however, ignoring this distinction, could produce finely carved Kentish Rag masonry. The fifteenth-century windows in this wall were originally of Kentish Rag, now partially replaced with other types of stone.
5. Limestones consist of calcium carbonate, $CaCO_3$, and a sandy limestone is one that contains detrital grains of quartz, the crystalline form of silica, SiO_2. Glauconite is a dark green silicate mineral, occurring in grains usually 1mm or less in diameter throughout the Lower Greensand, the group of strata that includes the Kentish Rag.
6. At Rochester, it was the architect Daniel Alexander (in 1799 to 1804) who favoured galletting when walls were repointed, 'which is usual all over the southern parts of the County' (Diana Holbrook, note 1, p.14).
7. According to Tim Tatton-Brown, '"Gundulf's" Tower', *Friends of Rochester Cathedral: Report for 1990-91*, pp. 7-12, it is probably of mid-twelfth century date.
8. See Allan Pentecost, 'British travertines: a review', *Proc. Geologists' Assoc.*, 104 (1993), pp. 23-39, for an account of tufa (strictly Calcareous Tufa) occurrences, The alternative name travertine avoids confusion with volcanic tufa, a lithified volcanic ash. The mode of occurrence and Norman use of tufa in Kent was described in a thorough manner by the Revd. G. M. Livett, 'Early Norman churches in and near the Medway valley', *Arch. Cant.*, 20 (1893), pp. 137-154.
9. Mary Covert, 'An exciting find', *Friends of Rochester Cathedral} Report for 1988*, pp. 10-11.

10. Calcite is a crystalline form of calcium carbonate. For identification of building stones, it is really necessary to use a hand lens. The type recommended is a small lens, of 8x or 10x magnification, which is held close to the eye (and needs good lighting conditions – one reason for starting to look at building stone outside a building). These lenses are obtainable from opticians or photographic shops.
11. J. Philip McAleer, 'The Cathedral West Front: form, function and fashion, *Friends of Rochester Cathedral: Report for 1990/91*, pp. 23-35.
12. An oolite is a limestone composed of spherical grains, or ooliths, of calcium carbonate. The name comes from the Greek 'oon', meaning egg, and refers to the superficial resemblance that the stone bears to hard roe of fishes. Ooliths form today in shallow tropical seas, as around the Bahamas and in the Persian Gulf. In the Jurassic period, northern Europe was positioned in tropical latitudes, and ooites were then deposited here.
13. Martin Caroe, 'From the Cathedral Surveyor', *Friends of Rochester Cathedral: Report for 1992/3, pp. 3-6.*
14. Mary Covert, 'The Cottingham years at Rochester', *ibid. for 1991/2*, pp. 6-14.
15. Diana Holbrook (note 1), p. 81.
16. *ibid.*, p. 107.
17. *ibid.*, p. 102.
18 Tim Tatton-Brown, 'The Chapter House and Dormitory facade at Rochester Cathedral Priory', *Friends of Rochester Cathedral: Report for 1993/4*, pp. 20-28.
19. The term marble is used here in its original medieval and present-day commercial sense, for limestones capable of taking a polish. Geologically, the term is restricted to metamorphosed limestones, recrystallised under great heat and pressure deep in the earth's crust.
20. Not to be confused with onyx, which is a silica mineral, and as a semi-precious gemstone is related to agate and chalcedony. Onyx marble is a banded crystalline limestone deposited from solution at springs, and so strictly speaking is a variety of travertine. The onyx marble at Rochester probably came from a Mediterranean source, Italy or perhaps North Africa. Algeria is now one of the largest commercial producers; onyx marble from there was used in ancient Rome and Carthage.
21. Martin Caroe, see p. 4 of note 13. During the course of renovating the west front in 1894, a number of shafts of 'stalagmite', originally part of Norman arcading, were found around and above the west doorway (Diana Holbrook, note 1, p. 122).
22. Two species are present, *Viviparus inflatus* and *V. cariniferus*, according to W. J. Arkell, 'The geology of the country around Weymouth, Swanage, Corfe and Lulworth', *Mem. Geol. Surv. Gt Brit.*, (1947, reprinted 1978), p. 130 and fig. 29.
23. Mary Covert, see p. 10 of note 14, The stone supplied was recorded in a note of 18 March 1827 as 'Combe Downe 2,013ft' (Diana Holbrook, note 1, p. 324).
24. From Chilmark, in the Vale of Wardour, Wiltshire, the stone used for Salisbury Cathedral, but only used more widely than in southern Wiltshire and north Dorset after the coming of the railway. Geologically, the stone is of Portlandian age, deposited at the same time as Portland stone but 60km or so to the north, in a different environment, and hence is of a different facies.
25. Like Portland stone, it is a 'grain-supported' oolite, as opposed to Bath stone, which is 'matrix-supported'.
26. The Revd. G. M. Livett, in 1889, 'Foundations of the Saxon Cathedral Church of Rochester', *Arch. Cant.*, vol. 18, pp. 261-278, recorded that at the bottom of the

foundations of the Saxon apse wall, just outside the present west front of the cathedral, a large 'sarsen' stone was found, embedded in the mortar. The stone, he added, 'is now in my garden'. The same volume of *Archaeologia Cantiana* gives his address as The Precinct, Rochester.

27. In 1826, 5,188ft of Combe Down stone was obtained for the tower rebuilding (Diana Holbrook, note 1, p. 145).

28. ibid., p. 153. When some minor repairs were needed in 1964, the stonemasons noted that Fowler's stone seemed to have surprisingly good weathering qualities. They took it to be Clipsham stone, which they proceeded to use.

29. ibid., p. 299.

30. Tim Tatton-Brown, see p. 9 of note 7.

31. No record apparently survives of Gilbert Scott's work on the north-west transept, apart from an undated drawing of its west face, signed by him and by G. White, in the Kent County archives at Strood. The drawing, at the scale of 4ft to 1 inch, shows the windows flanked by shafts labelled 'Purbeck' (Diana Holbrook, note 1, p. 237).

32. Large – *'Paludina'* limestone occurs in a number of separate outcrops in the Weald Clay formation. In Kent the stone is known as Bethersden marble, and in Surrey and Sussex as Petworth Marble or Sussex Marble. The shells are hazelnut-sized, the species being *Viviparus fluviorum*. It is not known from which outcrop the stone used in Rochester Cathedral came, so perhaps it is best to call it Large – *'Paludina'* marble.

33. For a description of Marquise stone see B. C. Worssam and T. W. Tatton-Brown, 'The stone of the Reculver columns and the Reculver Cross' in D. Parsons (Ed.), *Stone: quarrying and building in England AD 43-1525'* Chichester: Phillimore/ RAI (1990), 00. 51-69.

34. A list of items of work carried out by W. Brisley includes: 'fixing Granite column; underpinning Old column Bases (24 august 1833); making Ashlar for Piers and Columns in Crypt; removing Caps of Pillars, fixing new ones; fixing new Granite pillars and caps (7 September 1833); . . . 8 Portland Stone caps.; 3 circular and 5 octagonal; 8 Yorkshire stone ?forms moulded upper members, worked from very hard strong Stone (26 October 1833)'. And finally, in August 1840: 'cutting out old work; making good Brick and Rubble work in Crypt, digging out and removing rubble. Farley down bath stone 242ft; Double Firestone 77ft . . . building Rubble work, working columns, repairing Caps; repairing Brickwork, removing Rubble from Crypt'. (Diana Holbrook, note 1, p. 338). 'Yorkshire stone' might be sandstone or magnesian limestone; Farleigh Down is a variety of Bath stone; and Firestone is no doubt Reigate stone.

35. For the geology of Bath stone see G. W. Green and D. T. Donovan, 'The Great Oolite of the Bath area', *Bulletin Geol. Surv. Gt Brit.*, 30 (1969), pp. 1-63.

36. I have not been able to confirm the report by John Newman (note 1, Addenda, p. 685) that the nave pier bases are of black marble.

37. Pointed out to me by Tim Tatton-Brown, and best seen on the south side of the nave. According to W. St. John Hope (note 1, p. 220), the triforium arches were originally open, and were closed by ashlar blocks with ornamental patterns and diapers later.

38. John Blair, 'The Limoges Enamel tomb of Bishop Walter de Merton', *Friends of Rochester Cathedral: Report for 1993/4,* pp. 28-33.

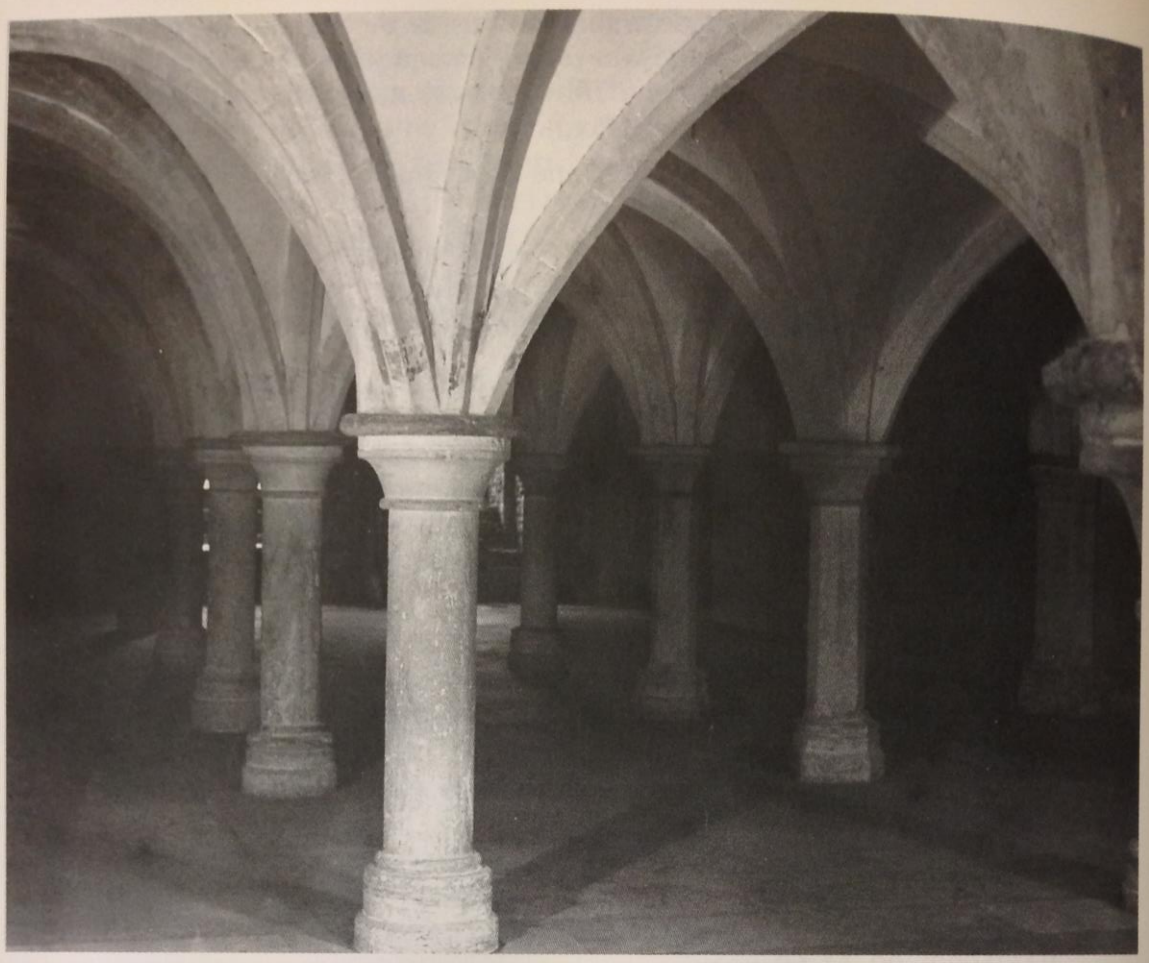


Plate IV. Late twelfth-century columns of the crypt transepts. (copyright Dr. Henry Teed)

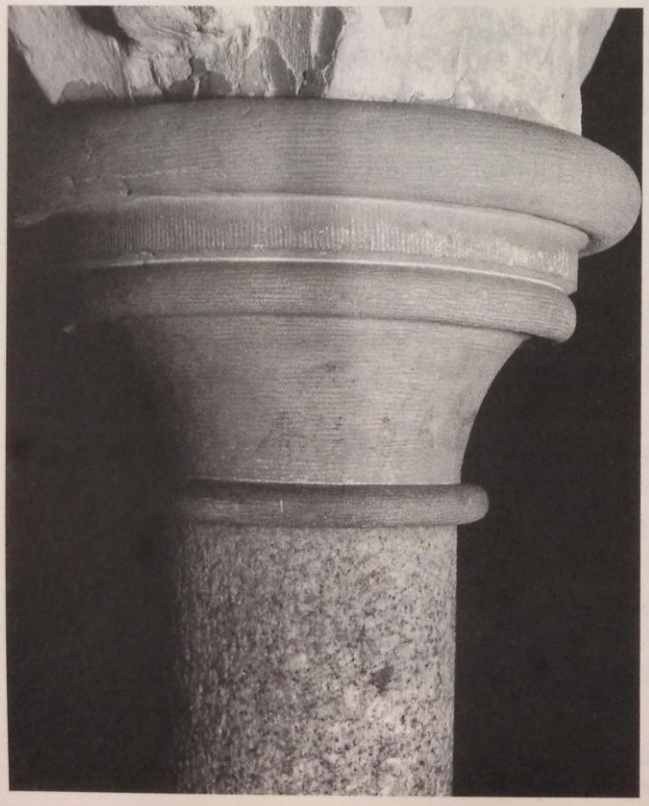


Plate V. A column in the crypt north transept, with early nineteenth-century replacement capital and granite shaft. (copyright Dr. Henry Teed)

TREASURER'S REPORT – Year to 28th February 1995

The attached accounts show the benefit of the transfer of the investments to a managed fund last year which has increased the investment income by £7,000 during the year.

The income and expenditure account shows that total grants of nearly £57,000 have been used mainly for the lighting of the cathedral which is a great achievement.

As indicative of the financial world, the value of the capital fund of the investments has fallen during the year and I only hope that the Stock Markets around the world improve in the near future.

The accounts shown in this Report for the year to the 28th February 1995 at the time of going to press, have not been audited. If any Member would like an audited copy in due course, it would be appreciated if they could let the Friends Office know.

Susan Malthouse has run the accounts single handed during the year and her untiring help to me is greatly appreciated'.

M. P. G. Sinden
Treasurer

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 28TH FEBRUARY 1995

	£	£	£	£
INCOME				
Subscriptions received	7,198		6,883	
Donations	695		663	
Legacies	1,417	9,310	5,032	12,578
Annual Festival – net	78		124	
Social events – net	1,919		1,624	
Book of Memory Inscriptions (net)	35		30	1,778
	29,926		14,762	
Dividends quoted				
Bank interest	3,133	33,059	11,223	25,985
		44,401		40,341

EXPENDITURE:				
Salaries and National Insurance	3,749		3,515	
Office expenses	733		914	
Printing and stationery	1,187		1,038	
Annual Report	2,727		2,472	
Bank charges	—		2,235	
Net cost of Publications (1994 profit)	69	8,465	(396)	9,778
Excess of Income over Expenditure		35,936		30,563
Grants payable:				
Upkeep of Garth	6,000		6,000	
Quire lighting	131		14,032	
Nave lighting	48,926		—	
Emergency lighting	1,609	56,666	—	20,032
Surplus (deficit) for year		(20,730)		10,531

BALANCE SHEET – 28TH FEBRUARY 1995
CAPITAL FUND

	1995 £	£	1994	
Investments:				
C.A.F. Charities Aid Foundation (Market value 28th February 1995 £588,990)		670,267		657,452
Cash at Bank		—		12,815
		670,267		670,267
Capital account – Bequest Funds:				
Miss Wooten		189,597		189,597
Father Smith		246,591		246,591
Miss L. Stickland		234,079		234,079
		670,267		670,267

BALANCE SHEET 28TH FEBRUARY 1995
GENERAL FUND

Assets:			
Balance at Bank	47,493		69,607
Liabilities:			
Creditors due within 1 year	852		2,236
	46,641		67,371
Income and Expenditure Account:			
Brought forward	67,371		54,906
Surplus (deficit) for year	(20,730)		10,531
Profit on sale of investment	—		1,934
	46,641		67,371

CALENDAR OF EVENTS – 1995

June	3-4	Dickens Festival	
	10	French Hospital Service	1515
		Cathedral Trust Concert	1930
	17	Friends Festival	1515
	18	Choristers Sponsored Concert	1945
	30	King's Prep School Speech Day	1415
July	1	Maths School Commemoration Service	1100
		King's School Speech Day	1415
	2	Petertide Ordination	1030
	4-6	Diocesan Church Schools Festival	
	8	Concert by Rochester Choral Society	1930
August	3-31	Anne Frank Exhibition	
	20	R.U.M.C.C. V.J. Day Service (tbc)	1130
September	10	R.E. memorial Service	1115
	13	Heidelberg Orchestra Concert	1930
	14-16	St. John Fisher Play	1930
	23	Lunchtime Recital by 'Times and Season'	
		Organ Recital by Roger Sayer	1930
	24	Licensing of Diocesan Evangelists	1830
October	1	Michaelmas Ordination	1030
	8	Orchestral Mass (Saints Festival)	1030
	11	Kent Youth Jazz Orchestra (Saints Festival)	1930
	15	King's School Orchestral Mass (Saints Festival)	1830
18 **October** – 15 **November**		Day Bowman and Jonathan Harvey Exhibition	
November	10	King's School Concert	1930
	11	Royal Marines Remembrance	1100
	12	Remembrance Sunday	1055
	24	St. Cecilia Concert	1930
	30	Patronal Festival Evensong	1700
December	2-3	Dickens Christmas Weekend	
	2	Co-Opera Youth Concert	
	3	Advent Carols	1830
	16	Rochester Choral Society Carol Concert	1900
	21	Christmas Carols	1930

Times of Service:

Sunday:

0800 Holy Communion (1662)
0945 Mattins
1030 Sung Eucharist (Rite A)
1515 Evensong

Weekday:

0730 Mattins
0800 Holy Communion
1300 Holy Communion (Thursday)
1730 Evensong (1515 on Saturday)

Printed by The Brewster Printing Co. Ltd., The Common, Rochester, Kent ME1 1PR