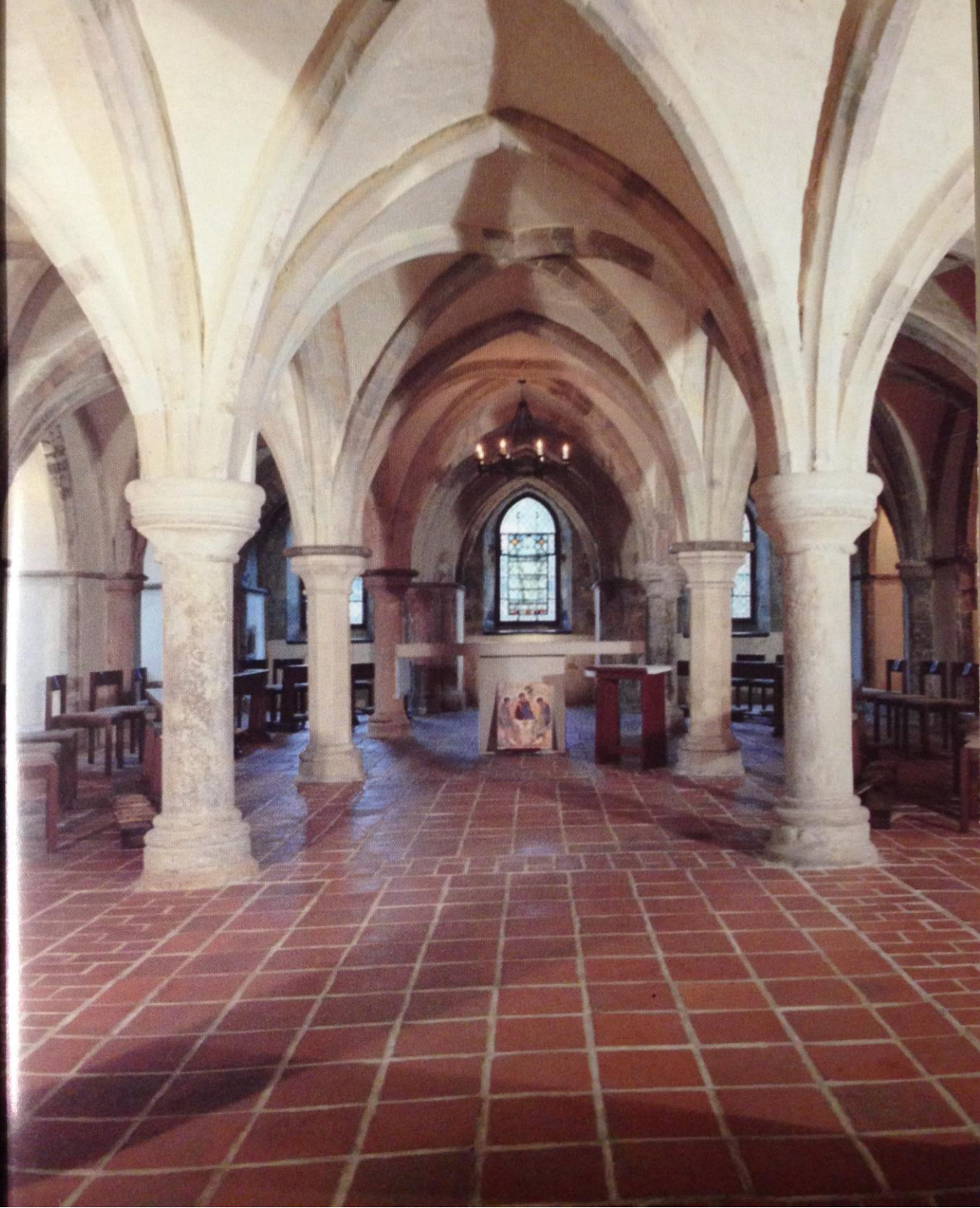


# Friends of Rochester Cathedral Report 1996/7





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*Front and back cover photographs:* Our grateful thanks to Dr Henry Teed



## *FROM THE PRESIDENT*

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By virtue of a clear and consistent policy of supporting projects designed to enhance the well-being of those who use the Cathedral, the Friends have enabled the Dean and Chapter to concentrate on its primary responsibility of mission and maintenance.

For over a decade, the Chapter has been concerned particularly with the maintenance of the fabric. The programme initiated by my predecessor, Dean John Arnold, is in its final phase, and the aim of entering the new millennium prepared for mission has been achieved.

The generosity of the Friends and their supporters has been to ensure that, simultaneously with work on the fabric, it has been possible to undertake a series of important projects which enhance the impact of the Cathedral on visitors, pilgrims and worshippers alike.

Thus the reseating of the Quire transepts with well designed, comfortable but classically understated chairs, has been followed by relighting the whole of the interior. If anything has transformed the appearance of the Cathedral, then this is it, for it has revealed architectural detail in both Nave and Quire, and its flexibility enables an appropriate response to the many and varied activities which characterise the life of the Cathedral.

By contrast to the lighting, the amplification system is, to say the least, an embarrassment. It is therefore with some impatience that we look forward eagerly to the implementation of the next major project, for which the Friends have funding already set aside. Technology has advanced since the present system was installed, and the Friends' decision to underwrite a new audio system is widely applauded. It will have an immediate impact on almost every aspect of the Cathedral's life, where impaired sound has detracted from the excellence we try to bring to all we offer to God.

We should not forget that the warmth of welcome which we try to achieve is greatly enhanced by the modern, efficient and economic heating system which the friends installed. It could be said that up to now, the projects funded by the Friends have been largely scientific: heat, light and sound.

Ensuring that the Cathedral is perceived to be a living place of worship is a primary concern of the Dean and Chapter. The nave is a particular problem, insofar as it is used for secular as well as religious gatherings. It is also visited by a large number of people, many of whom are only vaguely aware of the purpose of the building. Our aim has to be to create an atmosphere which leads some to wonder, some to pray, all to reverence what has been achieved by people of Faith, not only in the past, but today. To that end the Chapter is considering the commissioning of new works of art.

Last century left a decisive mark on the Cathedral with the commissioning of the vast majority of the stained glass windows; the pulpitum screen with its



statues and the high altar, to give but a few examples. The 1980's saw the commissioning of the Doubleday statue of the Virgin and Child in the Cloister Garth.

We have embarked upon a process of re-ordering the nave sanctuary and the creation of a baptistery, by re-siting the Font in the North Nave Transept. Both invite the introduction of new colour.

Because the nave altar has to be removed from time to time, the Chapter has recognised the need for some permanent and recognizably Christian symbols in the nave, and is exploring the possibility of a mural on baptismal themes in the North Nave Transept. We look forward to collaborating with the Friends as these ideas develop.

I am particularly grateful for the vigorous leadership of the retiring Chairman, Michael Bailey. During his term of office, the Friends have sponsored a variety of fund-raising or profile-raising projects, not least the Rochester Saints Festival. With this momentum, I have no doubt that the Council of the Friends of Rochester Cathedral will continue to find new ways of supporting the life and work of the Cathedral as we prepare to enter the third Christian millennium.

**Edward Shotter  
Dean**

## *CHAIRMAN'S REPORT*

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It is a pleasurable duty to present on behalf of the Council of Friends the 61st Annual Report and Accounts. This has in fact been another busy and interesting year for us all.

Following on the successful Annual Meeting last year upon the conclusion of our Diamond Jubilee celebrations, we have continued to be very pro-active. Your Council Members are very much encouraged by the increased number of Friends who have been attending our Annual Festival over the last two to three years, and indeed the support which has been received by the Friends in connection with the recent Saints' Festivals. I have every confidence that this interest will continue. One very important aspect of the Friends' endeavours is the social activities; this year Mrs. Jean Callebaut has been very active in arranging various visits all of which have been highly successful. We express our sincere thanks to Mrs Callebaut for her continued interest and commitment to the Friends in this respect.

In the Autumn of last year we undertook the full promotion of the 4th Rochester Saints' Festival. This was most successful and huge thanks are conveyed to Mrs Hazel White, the Festival Secretary and Producer of the Mystery Plays, along with the members of the Medway Little Theatre group. The two plays were thoroughly enjoyable, with the Cathedral Nave providing a marvellous backdrop to the drama; indeed, 'theatre in the round'. We were particularly



pleased with the participation of the junior members of the cast of Noah's Fludde and it was obvious that the numerous children themselves were thoroughly enjoying the experience of participating in such a production in the vast Cathedral Nave. Another separate evening was enjoyed when members of the local Gordon Road School Choir provided an evening of entertainment and readings, which was most delightful. The usual orchestral Masses and other services throughout the Festival complemented the Festival programme which also included another jazz concert evening with members from the London College of Music. A spiritual and a musical gem was the singing of Plain Song by the Lay Clerks in the Cathedral Quire of the office of Compline – a most beautiful and moving experience. Throughout the Festival Civic Dignitaries from various Local Authority Districts were represented and it is now quite apparent that the Friends are beginning to enjoy a higher profile throughout the Diocese of Rochester. This is the first step in our mission of the Friends 'going out' into the Diocese.

The Friends were delighted to be represented and indeed associated, with the official launch of the new publication of 'Faith and Fabric – A History of Rochester Cathedral' – edited by Rev. Canon Paul Welsby, former Canon Residentiary, and Nigel Yates. This history of Rochester Cathedral is long overdue and has been warmly received, and is recommended to Friends at a concessionary publication price. The publicity formally acknowledged the financial support which the Friends have provided, and it is a publication of which we can all be justly proud.

The Association enjoyed another successful Annual Bridge Drive in the Spring, and at the time of submitting this report to you, we are very much looking forward to a visit by Barry Ferguson, our former Director of Music, for his lecture/recital on 'Thomas Hardy and Music'.

The final negotiations are due to be completed with the contractors for the installation and completion of the new audio/sound system throughout the Cathedral for which the Friends have long since agreed to be financially responsible. When this undertaking has been completed it will complement the provision of the new lighting system throughout the Cathedral provided by the Friends. We have recently had a full meeting with our President as to future projects which the Cathedral would like undertaken and when these discussions have been concluded and details are available, a further report will follow. The Friends are looking forward to the Millennium celebrations and I am confident that a particular objective will be earmarked for the celebrations concerned.

From this brief report you will appreciate that your Council Members continue to work unstintingly for the benefit of the Association and the ultimate benefit of the Cathedral; at the same time, much pleasure and enjoyment has been derived in the discharge of our respective duties and responsibilities.



This is my final report as your Chairman upon the conclusion of my three years in office. I have found this period of time most stimulating and satisfying. One of the objectives which I set myself on your behalf was to encourage the younger members of our community to become more closely involved with the Cathedral life and its Community. I am pleased to say that over the last two years in particular, considerable progress has been made in this direction. I do hope very much that this will continue. We do, of course, greatly appreciate the financial support and encouragement which we receive from the Friends as a whole. This Association, like any other association, is always evolving and progressing, and we do therefore need to encourage the younger members of the community to take part in the various activities for the future well-being of the association. It is therefore a great personal pleasure formally to record my very sincere thanks to each of the Members of the Council without whose commitment, encouragement and support we would not be able to work together so successfully and happily as a participating team. I also on your behalf extend our thanks to Mrs Susan Malthouse, our office secretary, for the contribution she makes in her administrative duties and considerable amount of work undertaken on your behalf. Your Council of Friends has again enjoyed working closely with the Dean and Chapter, and in particular, I would like to express my personal thanks to our Vice-President, Reverend Canon Richard Lea, who represents the Dean and Chapter at our Council Meetings for his enthusiasm, guidance and wise counsel as and when required.

Finally, I shall continue to give the Council and the Friends every support in its future endeavours and we all have a very exciting period ahead leading to the Millennium and the year 2004 when the Cathedral celebrates its 1500th Anniversary. As we approach these milestones, I suggest that all Friends can express their gratitude and appreciation in a practical way by each of us enrolling just one new Friend; this will be a challenging objective to double our membership over the next three years. I leave the challenge with you as I vacate my tenure of office.

**Michael Bailey**

## *THE CENTRAL TOWER AND SPIRE*

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It used to be said the central tower of the cathedral was built during the episcopate of bishop Hamo de Hethe (1319-53), but this was a casual reading of both the visual and documentary evidence. Since it was built, the tower and spire have been the subject of several structural surveys, alterations in outline, frequent repairs and even replacement.

When Charles Hodgson Fowler,<sup>1</sup> the cathedral architect, surveyed the fabric, following his appointment in 1898, he said 'it is generally stated [the tower was] all built by Cottingham in 1827 and its exterior is certainly all his work, but the main body of walls and inner facing up to the height of 33' above the ringing chamber floor are mediaeval work, I venture to think, of the same date as the E[ast] arch of the crossing underneath<sup>2</sup>.





Cottingham's tower 1825-1904

Work on the arches to support the tower dates from the period of the completion of the choir and ante-dates Hamo de Hethe. Hodgson Fowler considered a tower was taken up above the supporting arches to the level of the ridge of the high-pitched roofs. This would have given an exceedingly squat tower, one not dissimilar from that at St. Canice's cathedral, Kilkenny.

In 1343, bishop Hamo de Hethe 'caused the new steeple of the church of Rochester to be carried up higher with stones and timbers, and to be covered with lead. He also placed in the same four new bells whose names are *Dunstan, Paulinus, Ithamar, and Lanfranc*'.<sup>3</sup> According to Thorpe's *Custumale Roffense* the central tower was, in 1545, called 'six bell steeple', indicating two bells had been added to the original four.

By 1670 the tower and spire were in a poor state of repair. Mr. Guy, of Strood, and Mr Fry, a carpenter of Westminster, surveyed the spire and reported the need for urgent repair.<sup>4</sup> Whatever was done was not enough to arrest decay. On December 8, 1679 the chapter minutes record:

'Mr Guy appeared this day in the Chapter house & gives this account Concerning the Steple vizt. That he finds the same in a very ruinous Condicon – ready to sinke downe into the Church & to Carry all before it, by reason of the rottennesse of the plates, & that the great Girders are rotted quite through so that a stick may be easily thrust through the same: & that all the lead is so thinn that there is no mending of it & that it is thought that the spire hath not beene new leaded since it was first set up. And that three



Corners of the Stone worke of the tower wch is all rent and Cracked, must be taken downe, And that he supposes that the making good of the stone Tower, the taking downe of the Old Spire & putting upp of new one & sufficiently to Cover the same with lead may amount unto the sum of £1600 over & besides the old lead & timber<sup>5</sup>.

Mr Fry did not agree with Mr Guy, stating; 'That the mending of the lead upon the Spire and the mending of one end of a Beame att the tower end of the east side of the Spire wilbe sufficient to keepe the same from falling'.<sup>6</sup> Rightly or wrongly, Mr. Fry's opinion prevailed and the minutes for 23 June 1680 record, 'The Repaires of the Steeple . . . to be done forthwith'<sup>7</sup>.

But all was not well. Following Mr Dudley Ransome's survey of the fabric in 1747 the spire was found to be dangerous and the tower much decayed. John Sloane, an unrecorded architect, designed a new spire, the model for which, survived in the crypt of the cathedral until the end of the nineteenth century. An attractive drawing by Jacob Schnebbelie (1760-92), shows the new spire to good effect. The ornamental arcade of tall trefoiled arches is clear in this drawing which was later engraved by Charles Warren (1767-1828), and reproduced in Hughson's *Environs of London* in 1806. Thomas Hearne FSA (1744-1817), produced a fine drawing of the cathedral from the north west in 1805, a drawing showing both the tower and Sloane's spire to good effect. This drawing was engraved by William Byrne (1743-1805), and is now much sought for. It was necessary to relay the lead on Sloane's spire in 1788.<sup>8</sup> An interesting engraving of *The North Prospect of the Cathedral Church of Rochester* by John Harris (c. 1680-1740), shows the spire as it was before Sloane's rebuilding. It rose from the belfry stage without any ornamental parapet.

Surveys continued to be made of the fabric, with repairs carried out as monies permitted, until December 1824 when Lewis N. Cottingham [see review of the monograph of this architect in this report] was invited to survey the building for necessary repairs. His findings were to have a profound and lasting effect on the building.

Although Cottingham's survey has not survived, that made by Sir Robert Smirke (1781-1867), which is supplementary to it, has. Of the 'Great Tower' he wrote;

"Upon examining the state of the Spire raised about 40 or 50 years [ago] upon the Walls of this Tower, it appears that the Lead which covers it is in so defective a condition as to admit the wet in many places; the Woodwork at the base of the spire is already in a decaying state and will soon be unequal to its support. At the time of my examination the greater part of these timbers next the Angles of the Tower and of the floor below it exhibited every appearance of having been wet for a considerable time.

The Lead appears also to have been originally fixed in an imperfect manner, as I am informed that parts of it are frequently loosened by the action of the wind.





*Drawing by Thomas Hearne FSA 1805, engraved by Wm. Byrne*

I am of opinion there can be no doubt of the necessity of taking down the spire unless it is substantially repaired & wholly covered with new Lead.

Upon examining the state of the Walls of the Tower with reference to the Question whether it will admit of being raised a few feet higher with safety if the spire should be taken down, it is to be observed that there is an irregularity in the construction & form of the Piers which support this Tower



on the side next the Nave; as the effect of this irregularity is obviously to give additional strength to the Piers and there are some peculiarities in its construction which afford strong grounds for believing it to have been built since the erection of the Tower tho' at a remote period, I am induced to believe there were indications of weakness which it was intended to counteract, and I would not therefore advise the charging of much additional weight upon these Piers.

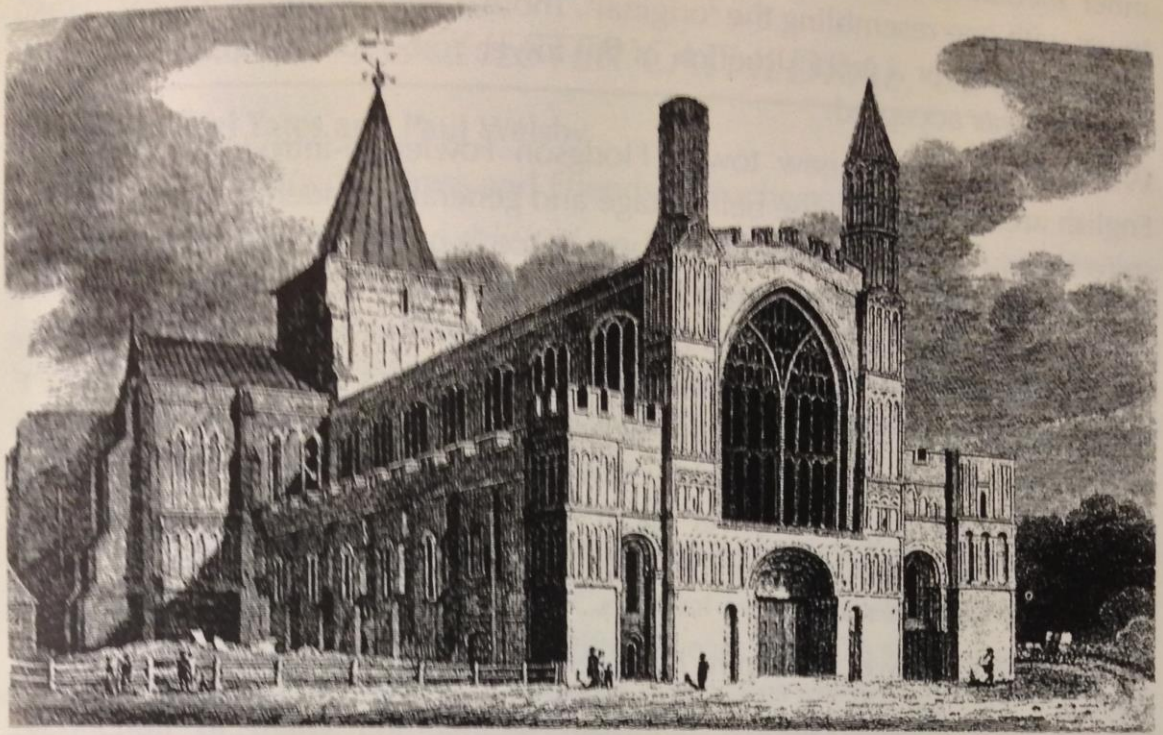
The walls for a considerable height above the Piers & Arches appear to be in a good condition; there are no fractures seen in them except one next the North East Angle and that is neither considerable nor recent; the Walls are well relieved, by a strong framing of Oak timber, from all partial effects that might be occasioned at the ringing of the Bells, and it would be extremely advisable to repair in an effectual manner this framing, the upper part of which has been suffered to decay.

The walls at the upper part of the Tower (above the level of the Belfry floor) are in a less secure state than those below it; they have been repaired at the Angles with Brickwork & are upon each side rather bulged forward in the centre; I would therefore recommend that these walls should be taken down to the level of the Belfry floor and rebuilt with compact well cemented Masonry, first laying a connected chain of strong Yorkshire stone landings in large sizes upon the surface of the walls below. If worked in a solid manner, these may be reduced to a thickness of two feet & a half, and secured by strong diagonal inside Ties at the Angles, at the level of its present height and also at that of the new Roof; this diminution of weight (upwards of 50 tons) occasioned by the rendering the thickness of the wall, added to the weight of the present spire with its covering, which can also be computed with accuracy, will give the weight of the Masonry that may be added to increase the height of the Tower above its present level, without any addition to the weight now charged upon the Arches & Piers supporting it, and therefore without risking the stability of the Fabric<sup>9</sup>.

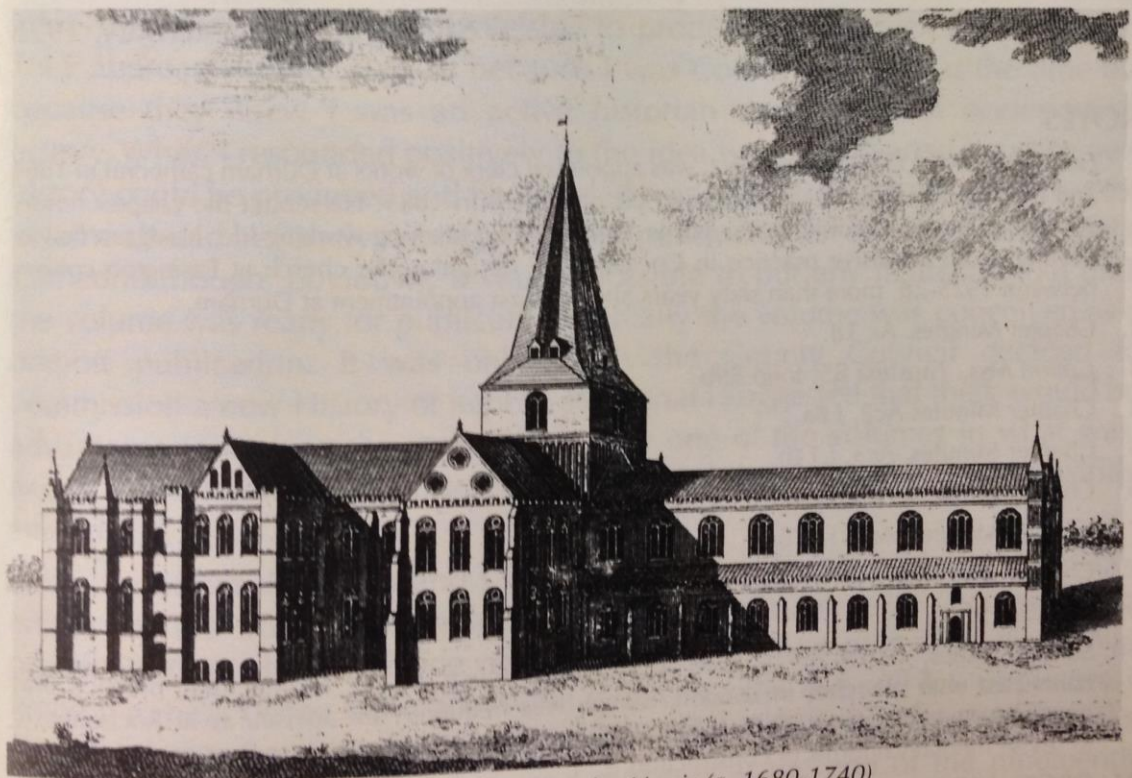
It was accepted that the spire should be removed but it was obvious that without one the tower would take on rather a mean appearance. Cottingham proposed to take down the upper storey of the tower, rebuild it and take it up, facing the whole with Bath stone. What he proposed did not contradict Sir Robert's sentiments. Unfortunately local people were apprehensive that the raising of the tower would overload the crossing piers. James Savage<sup>10</sup> was requested by the dean and chapter to give an opinion on Mr Cottingham's proposal. Savage found the crossing Piers to be perfectly sound and capable of bearing the weight it was proposed to put on them. But local opinion prevailed and what was eventually built, illustrated here and on the front cover was never an admired work. Cottingham's perspective drawings for the tower are most attractive<sup>11</sup>.

Following Hodgson Fowler's discovery that Mr Cottingham had retained the





*Engraved by A. Warren from a drawing by Jacob Schnebbelie. 1806*



*The North Prospect by John Harris (c. 1680-1740)*



inner mediaeval core in his tower, sentiment grew for a replacement of the tower with one resembling the 'original'. Thomas Hellyar Foord, a local worthy, offered to pay for a reconstruction of the tower, to be surmounted with a spire. His offer was accepted.

When designing the new tower, Hodgson Fowler re-introduced the early-English arcading below the belfry stage and generally rendered both tower and spire in a way so as to resemble its appearance in prints. Mr. Foord was a deeply disappointed man when he saw the drawings for the spire. He had wanted a tall spire, but the crossing piers had not been built to support one and so the squat tower we see today was built. Hodgson Fowler's designs, drawn by S. F. Halliday, cut away to illustrate the spire's framing, were submitted in October 1903<sup>12</sup>. Building was completed by November, 1904. Some of the Bath stone used to face Cottingham's tower lay at Acorn Wharf, a property of Mr Foord, who gave it to the cathedral in 1906 to be used in the construction of a stone oriel in the chapter room.

Since 1904 the tower and spire have remained much as Hodgson Fowler left them.

My thanks to the dean and chapter for their kind permission to reproduce documents from their archive.

**David A. H. Cleggett**

St. Thomas of Canterbury, 1996

#### NOTES

1. Hodgson Fowler, Charles, architect, was appointed clerk of works at Durham cathedral in 1864 and became architect to the dean and chapter there in 1885. He rebuilt the chapter house, which had been wantonly destroyed, in 1892. During his long working life, Hodgson Fowler developed an extensive practice in Co. Durham, designing the church at Easington colliery between 1925-28, more than sixty years after his first appointment at Durham.
2. Chapter Minutes, Ac 18.
3. *Cotton Mss., Faustina* B5, folio 89b.
4. Chapter Minutes Ac2, f.8a.
5. Chapter Minutes, Ac3, f.14b.
6. Chapter Minutes, Ac4, f.8a.
7. Chapter Minutes, Ac4, f.016a.
8. Chapter Bills and Vouchers, FTv bundle 177.
9. DRC/Emf 52/1.
10. Savage, James, (1779-1852), born at Hackney, much of his architectural practice was connected with churches in London. Savage was frequently an adviser, as at Rochester, in enquiries on architecture. His St. Luke's Chelsea, where he is buried, is seen as an early attempt to revise mediaeval forms of construction.
11. DRC/Emf 17/3.
12. DRC/Emf 14/3.



*FAITH AND FABRIC*  
*A HISTORY OF ROCHESTER CATHEDRAL, 604-1994*

Edited by Nigel Yates and Paul Welsby

Published by the Boydell Press and Friends of Rochester Cathedral

*This long awaited book was published on 1st October 1996. Three articles now follow. Nigel Yates, the principal editor, tells the story of how the book came to be written. Richard Eales, Senior Lecturer in History at the University of Kent at Canterbury discusses the historical aspects of the book, and Tim Tatton Brown, archaeological consultant to the Dean and Chapter, discusses the archaeological chapters.*

**WRITING THE HISTORY OF ROCHESTER CATHEDRAL**

When the new history of Rochester Cathedral was published, on 1 October 1996 it was the culmination of nearly fifteen years work. To some it seemed like a very long time in the making but similar timescales are not uncommon in the production of many comparable historical studies. Indeed that for the Rochester Cathedral history was marginally shorter than that for the cathedral history at Canterbury which was published in 1995.

It was in the Spring of 1982 that the first steps were taken by the then Dean, John Arnold, and Canon Paul Welsby, to produce a history of the Cathedral. They approached me, not just because I was County Archivist at the time but because they knew I was an active historian specialising in ecclesiastical history. When I responded positively to the idea we then planned how the new history could be produced and financed. It was agreed at an early stage that the volume should be jointly financed by the County Council and the Friends of the Cathedral though, obviously, it was impossible to put any figures to that until the volume was ready for publication. Initially the volume was conceived as a one-off publication. It was only when the County Council decided to commission a new History of Kent in 1989 that I suggested that there would be advantages in making the cathedral history one of the volumes in what was, and is, known as the Kent History project. To this the Dean and Chapter readily agreed.

From the outset the Dean and Chapter gave Paul Welsby and myself, as co-editors of the volume, complete freedom in relation to its contents and presentation. We had to decide what sort of history we wanted to produce. Was it going to be a coffee-table book with relatively little text and lots of pictures? Was it going to be a modern version of the chronicle type of history that was produced for so many cathedrals and dioceses at the end of the nineteenth century? We were agreed that what we wanted was a high quality academic history written in such a way that it was readable by non-experts. We did not



have any real models to go on as far as other cathedral histories were concerned, but we quickly found out that Rochester was only one of several cathedrals that had either recently commissioned or were about to commission new histories. Many of these have appeared in the last two years – Canterbury, Chichester, Lincoln, Norwich – and they have all followed a fairly similar format to the one we chose for Rochester, namely a series of essays by experts in the field.

The next step was to commission our contributors. However, commissioning contributors and receiving the completed essays are two very different matters, and there is always the danger that some contributions will never materialise. In our case we have been very lucky. Only one contributor was forced to pull out, through ill-health, and it was possible to find a replacement without any significant delay to the production process being caused. The main cause for delay has been that not all contributors met the original deadline for submissions and some first drafts were significantly re-written in the light of comments from the editors, other contributors and external readers.

The first decision to be made was over how much the two editors would contribute. I had originally assumed that Paul Welsby would want, in the light of his earlier published work, to cover the immediate post-Reformation period and that I would cover my own area of expertise, which was the nineteenth century. In fact Paul decided that he would much rather do the nineteenth century. My own interests were also moving in other directions and it was clear that there was sufficient material for a useful chapter on post-Reformation worship, which might otherwise have got rather lost if it had been chopped up into smaller sections to appear in the main chronological chapters. It was therefore agreed that Paul would cover the period from 1820 until 1940 and that John Arnold would contribute a post-script on the cathedral since 1940. When John moved to be dean of Durham it seemed best for Paul to extend his chapter up to the present day. Two other contributors were obvious. Anne Oakley, as an assistant archivist in the Kent Archives Office, had been responsible for cataloguing the cathedral archive in the 1960s and was also now familiar, as cathedral archivist at Canterbury, with the history of that cathedral. As her particular interest was in the later Middle Ages, this seemed the obvious section for her to take on. Patrick Mussett was well-known to me for his work on other cathedrals in the eighteenth century and he was enthusiastic about accepting the commission to write about Rochester between 1660 and 1820. We had no obvious authors for either the early medieval or, now that Paul Welsby had decided he wished to do the nineteenth century, early modern periods. We approached two distinguished academics for advice. Professor Christopher Brooke recommended Martin Brett for the early medieval period and, after he had accepted the commission, it was agreed, in consultation with him and Anne Oakley, to make 1185 the dividing date



between their chapters. Professor Patrick Collinson recommended Charles Knighton for the early modern chapter (1540-1660) and he also readily accepted, later offering to undertake the index as well.

Paul and I both saw these five chronological chapters as the core of the cathedral history. We had, however, also agreed to have a supplementary chapter on liturgical issues and we felt that it would be sensible to deal with the history of the fabric separately as well. Again we were much influenced in this respect by our knowledge that two scholars were already working on the history of the fabric and we commissioned both of them, Philip McAleer and Mary Covert, to undertake the fabric chapters for our history with 1540 as the dividing date. Unfortunately Mary Covert had to bow out later because of ill-health. The problem of the vacancy was solved by Diana Holbrook, who had already been undertaking substantial research on the fabric for Martin Caroë, offering to extend this work to take over from Mary Covert, who generously made all the work she had already done on the chapter available for use by the new author.

We had originally hoped to produce the cathedral history by about 1990 and the final text of four chapters had been written and agreed by then. Three chapters, however, required some revision, and we had the problem of Mary Covert needing to hand her chapter over to someone else. The last six years have been devoted to this process and to getting the volume through the press. We also decided to append two small editorial contributions on the cathedral library and the archives, and we had to ensure that the volume contained a balanced selection of the extensive illustrative material that existed in addition to the photographs Philip McAleer had supplied to support his chapter. The whole editorial process was completed towards the end of 1994 and the volume delivered to Boydell and Brewer, who publish the volumes in the Kent History Project in association with the County Council, in February 1995. It then had to be costed and the financial package discussed with the Friends of the Cathedral and any grants towards offsetting the costs of publication sought. This process took somewhat longer than we had originally envisaged and it was not completed until the summer of 1995. An application for funding to the Kent Archaeological Society produced a grant of £1,000 for which we were very grateful. Boydell and Brewer were then authorised to proceed with the publication process. There were a few more difficulties with this than there had been with the three other Kent History Project volumes that had already been produced. Two contributors did not have access to a word-processor so that their typescripts and, in the case of Charles Knighton, the index as well, had to be scanned in. Another contributor used a word-processor package with which Boydell and Brewer were unfamiliar and which again caused them some problems. The original scheduled publication date of May or June 1996 slipped by three or four months. Whilst clearly it would have been good to get the



volume out a little earlier we are pleased with the final product. In the view of Paul Welsby and myself the history of Rochester Cathedral compares very favourably with all the other cathedral histories produced in recent years and is considerably better than some of them.

For all the contributors the writing of their chapters involved extensive access to primary sources, particularly the original archives of the cathedral. Very little work had been done in the past on the history of Rochester Cathedral so there was very little in the way of secondary sources available. The brief we gave our contributors was a very clear one. We wanted them to produce a chronicle of events but to ensure that every aspect of the cathedral's history consisted of a balance between recording what happened and analysing its significance, looking particularly at certain key themes: the relationship between the cathedral and the city, and that between the cathedral and the diocese; ensuring that the history had a human dimension by identifying significant personnel in the past and their contribution to the cathedral; looking at the tensions which are an essential ingredient in the life of any cathedral at any period. Secondly we wanted our contributors not to see Rochester in isolation, not to be introspective or parochial in their outlook, but to place people and events at Rochester in the wider context of English church history and make comparisons, where appropriate, between Rochester and other cathedrals. Every contributor responded positively to these challenges. Their work is scholarly but it is also readable. We hope that the volume's readers and the cathedral community in general will all feel that it had been worth the effort.

**Nigel Yates**

### **THE HISTORICAL CHAPTERS**

This collaborative history of Rochester Cathedral appears as volume 4 in the Kent History project, a series designed to produce a new survey of Kent's past in the light of modern scholarship. *Faith and Fabric* is also part of a wider reappraisal of the history of English cathedrals, beginning with York (1977), and including more recently Chichester (1994) and Norwich (1996). For much of its long history, though, Rochester has been in the shadow of Canterbury, and the most telling comparison is with the 1995 *History of Canterbury Cathedral*. The Canterbury project was aided by the Leverhulme Trust and had the services of a full-time research assistant. Despite the essential support of the Friends for this Rochester volume since it was first planned in 1982, the process of its research and production has not been subsidised in anything like the same way. The finished books are thus different in scale and (unfortunately) in price.

The six contributors who cover Rochester from 604 to 1994 thus have 150 pages between them; the seven who cover Canterbury 597-1994 share 340, with another 211 devoted to the library, liturgy, music and monuments. Nor can it be argued that the surviving evidence for Rochester's history is too thin



to warrant fuller treatment. The Rochester sources are not indeed of the same bulk as the Canterbury ones but they are by the standards of most dioceses extensive and for some periods (such as the early Norman age) they are exceptional. It follows that the *Faith and Fabric* contributors have had to perform heroic tasks of compression and selection. In some cases they have been able to summarise research published elsewhere; in others they have had to carry out their own investigations into uncharted territory to reach provisional conclusions. Variations of treatment are inevitable, and so are omissions, a fact that should be admitted by any fair reviewer (or reader). But it is clear that the various authors have found different solutions to these problems.

Martin Brett, who is currently editing the charters of the Norman bishops of Rochester, is ideally qualified to write on the period 604-1185. He has an unrivalled knowledge of the surviving sources, now scattered in many different libraries, which also contain (as he has pointed out) an alarmingly large number of forged and rewritten texts. Much remains to be done (a proper modern edition of the Cathedral's most valuable single manuscript, the *Textus Roffensis* of the 1120s, would be a major advance) but this chapter is an authoritative guide to what is currently known. Anne Oakley's account of 'Rochester Priory 1184-1540', written largely from the surviving archives in Rochester (now at Strood Record Office) is interesting mostly on the internal workings of the community and its relations with particular bishops. She does not try to put that material in a wider context as Brett does, though to do so for this period would perhaps have required more space. Also, the reader is not helped by a division of the text into thematic sections, many covering the entire 350 years. At a minimum, the very different pre- and post- 1350 phases of the Cathedral's history should have been discussed separately.

C. S. Knighton gives a balanced account of 'The Reformed Chapter 1540-1660', drawing out the relationship between internal organization and the individual careers of the clergy. Many deans and senior canons passed through Rochester on career paths to higher posts elsewhere, in contrast to the still largely locally recruited and locally minded minor clergy. The analysis is consistent, but the information is noticeably fuller for 1540-1600 than for 1600 onwards. Patrick Mussett's chapter on 1660 to 1820 begins from the crisis of the Civil War, and demonstrates clearly how the cathedral community rebuilt their way of life and the means to support it. One crucial step, a piquant one given some recent experiences with ecclesiastical investments, was a fortunate speculation in the South Sea 'bubble', from which the Chapter extricated themselves before the crash, having quadrupled their initial stake of £3,000. But this is a very internalized account of clerical life; wider dramatic changes in Rochester and its surrounding area, or wider debates within the church, scarcely intrude in the narrative.



Paul Welsby begins his account of 'The Cathedral since 1820' with just those kind of controversies, the nineteenth-century demands for reform, whether internally evolved or externally imposed. He gives a lively impression of the impact made by such changes in Rochester, as well as the underlying continuities. But once into the twentieth century, the chapter dissolves into a series of potted obituaries and the half century since 1945 is allotted less than three pages, which is carrying selectivity (or tact) rather far. A useful short discussion by Nigel Yates on forms of worship 1540-1870 concludes the historical chapters, though notes by Welsby and Yates on the library and archives are also invaluable, if very compressed. A few more maps and plans would have helped the reader at almost every stage, in showing at a glance the location of cathedral properties and buildings referred to.

This volume will be widely welcomed in Rochester and by Kent historians. It reaffirms the special significance of Rochester's history in relation to apparently greater events in Canterbury or the wider church. It is a worthy report on the work that has been done so far and will provide a vital starting point for further research in the future.

**Richard Eales**

### **THE FABRIC**

It is now almost ten years since I was first invited to become the archaeological consultant to the Dean and Chapter, but this important new work was already 'on the stocks', even then. Now that it has at last been published, we can see that it was certainly worth waiting for.

The last two decades have seen a renaissance in cathedral studies in England, and during this period many cathedrals have published fine new histories of themselves. Among the best are those by York (who led the way in 1977), Wells, Winchester, Norwich, Chichester, and Canterbury. At the same time the British Archaeological Association has been publishing a series of fine new studies on the art and architecture of British cathedrals, and after a gap of three-quarters of a century, the archaeological study of the fabric of many English cathedrals is once again taking place.

Rochester Cathedral was exceptionally lucky in having attracted the young W.H. (later Sir William) St John Hope to teach at the King's School from 1881 to 1885, immediately after his graduation from Peterhouse, Cambridge. By the beginning of the First World War, Hope was the leading architectural historian in Britain, having published numerous seminal studies. Among these was his 'definitive' two-part study of Rochester Cathedral and its priory in 1900. Despite this, many questions remained unanswered, and Professor Philip McAleer was an obvious person to ask to review the current state of our knowledge of the architectural history. Even though he lives and teaches at



Halifax, Nova Scotia in Canada, he has made numerous visits to the cathedral, and written about many aspects of its architectural history. Having said this, however, Philip McAleer's chapter is better seen as 'materials for a new architectural history', rather than a new architectural history in itself, since it takes the form of a new description of the existing fabric with copious footnotes. There is also a series of brief discussions of the dates of construction of the different parts of the cathedral, and these are most useful as Hope's dates have been taken as 'gospel' for far too long. For example, McAleer suggests (and I agree with him) that the construction of the new eastern arm started soon after the fire of 1179, and not in c.1195-1200, as in most earlier books. He also suggests, with recent architectural evidence, that the two great transepts were both built by the 1240s i.e. half a century earlier than the 'official' date.

All this is interesting, but sadly I have to say that it is not what is needed for a new history of Rochester Cathedral. Instead there should have been a general architectural history, without all the descriptive writing (and long footnotes), and this should have tied in with earlier historical chapters. It is a shame that there is no discussion of the remains of the earlier Anglo-Saxon cathedral, and that many of Rochester's finest features do not even get a mention e.g. the wall paintings, the exquisite 14th century chapter room doorway and the timber quire-stalls, the earliest in Britain. Perhaps the biggest fault, however, is the total lack of any plans or drawings in the whole book. (The only exceptions are the useful photos of early 19th century plans of the cathedral precinct and of the quire, which illustrate an earlier chapter). At the very least there should have been a new phased plan of the cathedral itself, and another of the medieval priory. As it is, we have to make do with a rather poor collection of photographs (reproduced in very dark tones), and some not very good early 19th century engravings. There is also no discussion at all of the topography and building of the cathedral priory, or of the many fine monuments in the cathedral. Why? All in all, this part of the book is a great disappointment.

The final chapter is Diana Holbrook's account of the repair and restoration of the cathedral fabric from c.1540 to 1983. This is based on an exhaustive survey of all the documentary material which Mrs Holbrook transcribed and summarised in a project funded by the Royal Institute of British Architects and English Heritage (a full printout of all her work can now be consulted in either the RIBA library or the chapter library). It is particularly useful for the period after the Restoration, but once again it could have done with a whole series of illustrations to illuminate the slightly dull narrative.

Perhaps this book should only have set out to be a new history of the cathedral (it is, after all, volume 4 in the 'Kent History Project'), and not an architectural history as well. It opens with an exceptionally fine chapter by Dr Martin Brett, which covers the long period from 604 to 1185, and this is followed by Anne Oakley's chapter on the priory, 1185-1540, which is marred by some major



errors. It is again slightly odd that this second chapter does not get to grips with the history of the medieval cathedral, but is instead written as a series of topics such as 'relations between the Priory and other bodies', 'the management of the estates', and 'the Obedientaries'. The later chapters on the post-Reformation history are much better handled, though Nigel Yates' on worship 1540-1870 is remarkably brief.

In sum, this new 'History of Rochester Cathedral, 604-1994' as it is described in the title, is a real 'curate's egg'. Let us hope that it will stimulate the writing of a new, much more rounded history of the Cathedral that is profusely illustrated with many of Rochester's fine architectural features and 'treasures'.

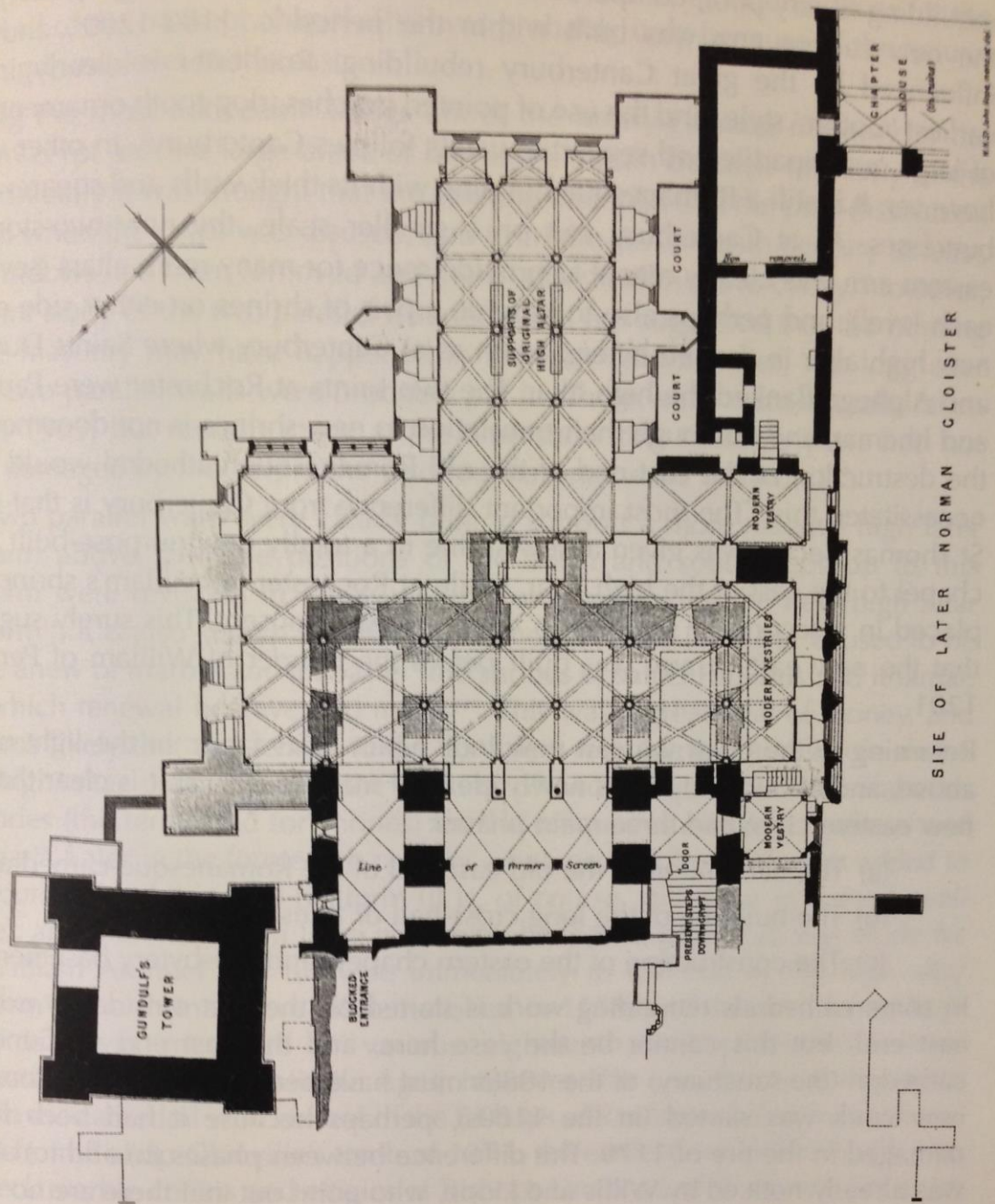
**Tim Tatton-Brown**

### THE EASTERN CRYPT OF ROCHESTER CATHEDRAL

During the last couple of years a great deal of cleaning and restoration work has been going on in the eastern crypt, accompanied by extensive archaeological investigations. This archaeological work has included some excavation, but it has also involved the recording of the wall-faces of St. Ithamar's chapel before they were re-rendered (the recording work here was skilfully undertaken by Jerry Sampson, using photographic techniques). At the same time a detailed study of all the building materials in the crypt has been carried out by Dr Bernard Worssam, and this too has led to new discoveries. The excavation work was undertaken in 1995 by Alan Ward and a small team from the Canterbury Archaeological Trust, though I myself enjoyed excavating the trial trenches in the crypt in October 1994.

The archaeology (or architectural history) of the eastern crypt was first studied in detail by the Revd. Professor Robert Willis in 1863, and on Friday July 31st, during the summer meeting of Archaeological Institute of Great Britain and Ireland, he lectured on the architectural history of the cathedral and its conventual buildings. Then at the close of the afternoon service, the Professor accompanied his large audience in a minute examination of the cathedral and its structural peculiarities<sup>1</sup>. The crypt was then planned and studied in greater detail by W. H. (later Sir William) St John Hope, and his account was published almost exactly one hundred years ago<sup>2</sup>. Since then little new work on the eastern crypt has been carried out, though the architecture of the eastern arm has been mentioned in passing in many books<sup>3</sup>. Hope suggested that the new eastern arm was built from c. 1200 to 1215, and this has been followed slavishly by virtually every writer ever since, with most commentators adding that money given at the shrine of St William of Perth (who was murdered in 1201, but not canonized until 1256) helped to pay for it<sup>4</sup>. This seems to me to be a totally false chronology, not least because England was under an interdict from 1207 to 1213, and in 1214 the Bishop of Rochester, Gilbert de Glanville,





was buried in the new presbytery (on the north side of the high altar) which must have been completed by that date, as Hope himself acknowledges<sup>5</sup>. In October of the following year (1215), the cathedral was desecrated, and the silver retable above the high altar was stolen during King John's epic siege of the castle.

The starting point for the new eastern arm was the great fire in 11th April 1179, which badly burnt the city, and 'reduced the church to cinders'<sup>6</sup>. It is highly unlikely that the church was left for over twenty years before the new eastern arm was started, and we have only to look 'down the road' to Canterbury to see how the much larger eastern arm of the cathedral there was rebuilt in less than ten years after the fire of 1174. The documentary evidence for the Rochester



rebuilding is very poor, compared to Canterbury, but it seems highly likely that the new eastern arm was built within the period c. 1180-1200<sup>7</sup>, and was influenced by the great Canterbury rebuilding. Rochester is clearly in the earliest 'Gothic' style, and the use of pointed porches, dog-tooth ornament, and of large quadripartite and sexpartite vaults follows Canterbury<sup>8</sup>. In other ways, however, it is still a Romanesque building with its thick walls and square-angle buttresses. As at Canterbury, but on a smaller scale, the new two-storeyed eastern arm was clearly meant to provide space for many more altars (seven at each level), and perhaps also to provide a pair of shrines on either side of the new high altar in the presbytery, again as at Canterbury where Saints Dunstan and Alphege flanked the high altar. The two saints at Rochester were Paulinus and Ithamar, and, although their translation to new shrines is not documented, the destruction of the east end of the old Romanesque cathedral would have necessitated this<sup>9</sup>. The most important difference from Canterbury is that there St Thomas Becket was given a new shrine in a totally new purpose-built axial chapel to the east of the high altar, while at Rochester St William's shrine was placed in a secondary position in the north-east transept. This surely suggests that the new eastern arm was built *before* the murder of William of Perth in 1201.

Returning to the crypt we can now look again at its fabric in the light of the above, and of our study of its newly cleaned masonry<sup>10</sup>. First it is clear that the new eastern crypt had three main phases:

- (a) The demolition of the old east end of the Romanesque cathedral.
- (b) The building of the long cross-hall or transept.
- (c) The construction of the eastern chapels and presbytery basement.

In some cathedrals rebuilding work is started on the east outside an existing east end, but this cannot be the case here, and the east end of Gundulf's cathedral (the sanctuary) of the 1080s must have been demolished before any new work was started (in the 1180s), perhaps because it had been badly damaged in the fire of 1179. The difference between phases (b) and (c) above was already noticed by Willis and Hope, who point out that there are no wall-ribs in the vestibule (cross-hall), and that the chapels and eastern part of the crypt not only have vault-ribs, but also have vaults that are about six inches higher (to accommodate the step in the presbytery above). Our investigations have also shown that the marble abacus above the capitals, and the string course in the crypt changes from a Wealden marble<sup>11</sup> to Purbeck marble at about the same point, though Purbeck marble was used a little earlier on the north side, suggesting that we are dealing only with a constructional change in a continuous sequence of building. Wealden marble was commonly used architecturally in the late twelfth century in south-east England<sup>12</sup>, with Purbeck marble becoming ubiquitous in the thirteenth century. The 1995 excavation outside the north wall of the crypt also revealed that the foundations for the



north wall of the eastern part of the crypt were a little higher than those for the east wall of the transept chapel. This was probably only because of the natural rise in ground-level to the east.

Among the most noticeable things about the newly-cleaned masonry of the eastern crypt are the large areas of burning that can be seen on many of the piers. Initially it was thought that the burning took place in the post-dissolution period when the crypt was disused, and from the seventeenth century at least, the windows had been removed and the crypt was allowed to decay. However, a recent study of the two parallel inserted walls has suggested that the burning of the masonry may have happened in the later Middle Ages, not long after these two parallel walls were probably put in. These walls were actually taken out in 1963, but records made at the time show that masonry piers had not been damaged by fire before the inserted masonry walls were built<sup>13</sup>.

The two parallel walls were clearly built to support a more massive high later platform above, and the positions of the north and south steps up to this platform were revealed in 1873, when Scott was making the new high altar platform<sup>14</sup>. It is also known that Bishop Hamo de Hythe in 1344, 'caused to be made anew of marble and alabaster' the shrines of saints Paulinus and Ithamar, 'for which renewal he gave 200 marks<sup>15</sup>'. This was a great deal of money, and it seems likely that this relates to the complete rebuilding of the whole shrine and high altar platform, and the making of two new marble and alabaster feretories (the term used for shrines) for the reliquaries of Saints Paulinus and Ithamar<sup>16</sup>. Later in the fourteenth century a fine new triple sedilia was added to the south side of this new platform (it is, of course, still there in a south wall niche), and then in 1400 a large new tomb beneath a leger slab was made for Sir William Arundel and his wife immediately to the east of the high altar platform<sup>17</sup>. The shrines were all demolished in 1538, and then the raised high altar dais was mutilated in various eighteenth and nineteenth-century restorations. In the later Middle Ages, however, this was the most important area in the cathedral with several of the Bishops of Rochester being buried here. Apart from Bishop Glanville's tomb of 1214, the earliest, we still have the fine Purbeck marble coffins and effigies of Bishops Laurence of St Martin (1274) on the north and Thomas of Ingoldsthorpe (1291) on the south.

From our study of the masonry of the eastern part of the crypt, it is clear that many of the columns and several of the window openings were heavily burnt in a major fire. As has already been mentioned, this may have taken place in the seventeenth or eighteenth century, once the crypt had been abandoned as a place of worship, and once it was open to the elements. However, it now seems more likely that the fires (or a series of small fires) took place earlier, in the late medieval period. No documentary evidence exists for any later medieval fires in the cathedral, and the first documented fire is in c. 1591, when a bond in the chapter records<sup>18</sup> says 'Whereas a greate parte of the Chansell of the within named Cathedrall church was laterly burned and now



reedified'. This implies that the fire took place only in the upper level, but it could have started below and spread upwards. We know, for example, that in 1541 the Dean had a 'woodhouse' beneath the vestry (i.e. just to the south of the eastern crypt), and wood here, or in the crypt, could have caught fire and burnt the chancel (i.e. presbytery) of the cathedral.

Investigations so far are, therefore, inconclusive. What is now needed is more documentary evidence, though future cleaning work in the western crypt may also throw more light on the problem.

**Tim Tatton-Brown**

1. *Archaeol. Journ.* 20 (1863), 389-90. Sadly Willis' work was not published, but a transcript of part of the lecture can be found in W.H. St John Hope, 'The architectural history of the cathedral church and monastery of St Andrew, Rochester' *Arch.Cant.* 23 (1878), 233-242. There is also a contemporary engraving of the Professor and his audience in the crypt.
2. Hope, *op.cit.supra*, 242-3 and plate III, and 325-8.
3. Most recently by Philip McAleer in N. Yates (ed.), *Faith and Fabric, a History of Rochester Cathedral 604-1994* (1996), 165-8.
4. Hope actually goes further and says: 'Encouraged no doubt by the offerings at the tomb of their new saint, the monks *began* [my italics] to construct the eastern part of their church on a new and greatly enlarged plan'.
5. Bishop Gilbert (1185-1214) is also known to have given two glass windows to the new cathedral.
6. Gervase of Canterbury, *Opera Historica* (Rolls Series 73), I.292.
7. Hope 232 quotes several references from a Cotton Manuscript in the British Library (Vespasian A.22, folios 88-90). These include a gift of a window under prior Osbern (c. 1189-90), and a note that Prior Ralph (c. 1193-c.1203) 'caused the great church to be covered in and for the most part to be leaded'. His successor, Elias, who was earlier the sacrist, finished the job. For their dates see D. Greenway (ed.), *Le Neve, Fasti Ecclesie Anglicanae 1066-1200*, II Monastic Cathedrals (1971), 79.
8. The moulded ribs of the high vaults are very similar to those in the Canterbury eastern arm.
9. For the shrines see also A. Arnold, 'The Shrine of St Paulinus at Rochester', *Friends' Report for 1988*, 16-21. The two shrines are first documented in 1299-1300 when Edward I made offerings there, see Hope, 310.
10. Only the eastern part, the so-called chapel of St Ithamar, has been cleaned so far.
11. This is actually Large Paludina Limestone, see B. Worssam, 'A guide to the building stones of Rochester Cathedral', *Report of the Friends for 1994/5*, 29.
12. It can be found in the plinth of the Bell Tower of c. 1190 at the Tower of London, for example.
13. See correspondence and drawings in DRc/DE/209/IV/K in the Strood branch of the K.C.C. Record Office. I am most grateful to Dr Bernard Worssam for sending me copies of these.
14. Hope, 308. Scott's high altar (the present one) is one bay east of the late medieval high altar.
15. Hope, 310, quoting B.L. Cotton Faustina B5, fo.19.
16. These two feretories may actually have been above the two supporting walls in the crypt.
17. Bishop John of Bottlesham (1400-4) was also buried west of the platform, under the still existing brass indent.
18. Hope (note 1), 281.



## UNDERCURRENTS IN THE UNDERCROFT THE RESTORATION OF ITHAMAR

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In some ways Noah had it pretty easy. He finished his Ark just in time, floated around while the water rose and then waited for dry land to appear again. He did not have to worry about drainage – except presumably for the bilges which must have posed quite a challenge with two of everything on board.

Ithamar Chapel posed a different problem. It was damp. It was always damp, and at times it smelled like the Ark's bilges. The persistence of dampness was a touch puzzling: the windows had, after all, been put back over a hundred years ago and the earth floor replaced with a 4 inch concrete floor in about 1900. Also a small trial dig in alter 1984 had shown that the brick earth under the concrete was reasonably dry and not the bubbling bog that some had expected. A monitoring programme of the temperature and relative humidity in the crypt for two years before the planned start of work in the autumn of 1995 had kept a little computer very happy, produced reams of graphs and proved, yes you've got it, Ithamar's air was damp. Sadly the sensors had no olfactory ability.

Another piece of preliminary research was to analyse the moisture in the walls. Many salts were found to be in solution – and a good thing too: if they had crystallised they could have broken up the stonework. Of surprise to the experts was the high level of nitrates. This was a puzzle until Dr. Nigel Sealey of the National Trust uttered one word at a memorable meeting of experts in Queen Anne's gate. 'Pigeons' he said. Silence and metaphorical knocking of heads on the wall. How proud a pigeon would feel if it but knew that a particularly personal offering could still be swilling round in the Cathedral walls many generations after it was made.

Work therefore started with many theories but no practical reasons for the persistent dampness and occasional smell. However when Dave Baker and his team got to work things started to happen. First a Victorian drainage system in an advanced state of decrepitude was found linking the downpipes on the east and north east sides of the Cathedral – these had been thought to lead to individual soakaways. Secondly, bailing out a particularly noisome catchpit soon revealed a drain going in the direction of the High Street. Shortly after a second one was found a bit further west. Excitement (and the smell) mounted but the drain clearing rods could get nowhere, hitting a solid blockage after a few feet only. So the drain busters were sent for. After a couple of days hard work with high pressure air and water, and a drill on a flexible drive which can only be described as something from the very worst nightmare about dentists, the drains were cleared. This is why on a cold afternoon in early November four figures were to be seen slapping each other on the back around an open inspection pit in the High Street quite oblivious to traffic trying to get past. Noah would have been just as delighted.



But further surprises were in store. Clearance of the muck of years from the collection pit continued (and I would recommend that work to anyone looking for a really nasty penance). Near the bottom an inlet was found which appeared to come from under the floor of Ithamar. Two drains on the south side of Ithamar, in the pigeon parlour and crypt furnace chamber, were then prodded and also seemed to go under the Chapel floor.

After much flushing and rodding and pumping these drains were made reasonably clear of the detritus of years which included the remains of a number of pigeons. And Boris was sent for.

Now Boris is a tough, street wise video camera on 4 miniature tractor wheels. He rests in the back of a battered van stuffed full of very expensive electronic equipment to which he is attached by an umbilical cord which includes optical fibre cable costing a quite startling amount per metre. I like to think of Boris as a Star Wars ferret.

Chattering fiercely Boris set off down the drains: one, leading to the pigeon parlour he got through, but the branch from the furnace chamber defeated him – it was just too broken. However the pictures sent back (and now preserved for posterity in the library) told enough: the drains had had it in a very big way. Joints were broken and many of the sections of clay drain badly cracked.

Clearly the whole system had to be replaced as it was all too evident that much of the rain falling on the roofs at the eastern end of the Cathedral was pouring into a disintegrating drainage system around and under Ithamar.

In the next few weeks all the broken nineteenth century bits were broken out and the whole lot replaced with bright shiny twentieth century plastic. Hard, dirty and cold work in winter which was carried out with the usual professionalism by Dave Baker and his expert team. They were helped by archaeologists who recorded everything. I vividly recall one slip of a girl, on her first dig and in enormous boots, who spent a blissful day meticulously cleaning a length of Victorian concrete around the old drains with toothpick and tiny brush. Fortunately for her morale she was elsewhere the next day when it was all broken up unceremoniously and consigned to the skip.

Completion of the new drains allowed the rest of the work to be completed: the independent heating and ventilation system, the new floor of tiles hand-made in Kent, the re-rendering of the walls and embrasures (not without its own alarms – one is a mite suspicious of a supposed expert who tries to render a large area of wall with a pointing trowel); the new wiring and lighting; and last, but certainly not least, the expertly conserved vault paintings.

Now, when I sit in the peace and quiet of the lovely simplicity of the restored Ithamar Chapel, I recollect with pleasure the practical detective work involved in piecing together the solution to a long standing problem.

The moral of this short tale is that all work on the fabric of the building must be preserved in detail for posterity. Our nineteenth century predecessors were not very good at that.



And Boris? Well there are one or two other drains that I am very curious about. I just need an excuse to pop him down.

Christopher Hebron  
Comptroller

## BISHOP JOHN WARNER



Arms of John Warner,  
Bishop of Rochester,  
1637-1666

In these days, when our church is attacked from many quarters and when there are constant calls for the exclusion of bishops from the House of Peers, the constancy and loyalty of Bishop John Warner is surely worthwhile recalling once again.

A short article on the bishop, written by his collateral descendant, E. H. Lee Warner, appeared in the *Friends' Report* for 1947. Mr Lee Warner's article recalls the high points in the bishop's life but understandably a sense of modest propriety excluded any mention of bishop Warner's munificent benefactions.

In Warner's day the revenues of the see did not exceed £500 (approximately £50,000-00 in modern figures) but fortunately Harman Warner, the bishop's father, a City merchant, left him an extremely wealthy man. According to the essay on Warner by E. Lee Warner in the *Dictionary of National Biography* benefactions made during his life-time and by will exceeded £30,000 (approximately £3m). Through the bishop's generosity large gifts were made to the libraries of the cathedrals at Canterbury and Rochester and to Magdalen College, Oxford. The elegant font at Canterbury cathedral was his gift. Bishop Warner gave £8,500 (approximately £850,000) for building Bromley College for the relief of 'twenty poore widows of orthodox & loyall clergymen'. Each widow was expected to be attended by one resident servant and, if possible, an unmarried daughter. (Poor is possibly a strange word to use). Bromley College is one of the largest and earliest of this type of benefaction to survive. Eight pounds (approximately £800) was bequeathed for the foundation of scholarships at Balliol College, Oxford, for, as he said, 'there may never be wanting in Scotland some who shall support the ecclesiastical establishment of England'.

Bishop Warner's loyalty, constancy, and munificence lead us to a reconsideration of Mr E. H. Lee Warner's article. The benign portrait of the bishop which accompanied the original article is reproduced here.

### JOHN WARNER 1580-1666 Bishop of Rochester 1637-1666 By E. H. LEE WARNER

John Warner, 'one of those noble persons who suffered for the Protestant religion', was the son of Harman Warner, and was born in the Parish of St. Clement Danes on the 23rd April, 1580. After entering Magdalen College,



QVOT WARNERE TIBI SPECIOSA VOLVMINA! QVANTVM  
HÆC TIBI SPLENDOREM BIBLIOTHECA REFERT!



By permission of the President of Magdalen College

Gillman & Soame, Oxford

*John Warner, Bishop of Rochester*

*From a portrait by John Taylor (1670) in the President's Residence, Magdalen College, Oxford*

Oxford, in 1598, he was elected to a Fellowship of the College in 1604 and retained this until 1610.

His first recorded appointment was as Rector of St. Michaels, Crooked Lane, in 1614, and in 1616 he was given a Doctor's Degree at Magdalen College, Oxford. About this time he has been described as '... a good School Divine



and well read in the works of the Early Church Fathers, as well as a witty man, a good logician, and philosopher'.

He was elected a Prebend and Canon of Canterbury Cathedral, and his connection with the Cathedral is permanently recorded in the existing Font, which he presented about 1636. His next appointments were to the livings of Bishopsbourne, Kent, in 1619, to St. Dionis, Backchurch, London, in 1625, and Hollingbourne, Kent. It would appear that these last two livings were held by him concurrently. Warner's intimate association with the Royalist cause commences with his appointment as Chaplain to King Charles I, and in 1632 his first preferment came on his election as Dean of Lichfield. Five years later, 1637, at the age of fifty-seven, he was consecrated Bishop of Rochester, which he retained for twenty-nine years, till his death in 1666. In 1638 he was also appointed Rector of Bromley, then appropriated to the Bishopric of Rochester, and served by a Curate appointed by the Bishop. It appears from a letter written by him in 1660 that he held most of these preferments along with his Bishopric.

Warner was always a strong supporter of the Royalist cause. After his appointment as Chaplain to King Charles I he accompanied Laud, then Bishop of London, as his Chaplain, to Scotland in 1633, when the King was crowned at Edinburgh and held his Parliament there. At this time he preached several sermons in a bold and fighting spirit, which brought him in for some criticisms. One writer says: 'All Lent long, His Majesty's Chaplains, instead of Fasting, preached Fighting, and instead of Peace, preacht punishing of rebels, amongst whom Wilie Warner of Rochester, having got a Bishopric for making one Sermon, he gave the King another gratis, wherein he railed at the rebels, as his Patron has promised him a better Bishopric'. There exists also a very amusing letter, dated March 8th, 1639, to Laud, now Archbishop of Canterbury, in reply to a request to bring him a copy of a sermon preached in Rochester Cathedral on the text: 'Forget not the voice of thine enemies: the tumult of those that rise up against thee increaseth continually'.

Warner writes from Bromley:

'In a dutiful obedience to your most gracious commands I here humbly present to your merciful judgment the Eccho of those Voices which . . . might have better been forgot . . . Your Grace's summons came to me so late last Friday night that I had no more time to awake my poor body out of sleep and to restore it to its former sense, without keming it or washing the very face. And dare your grace believe me, I had enough to do to shift it out of a foul into a clean shirt, tho' this but made of rags. . . .'

In 1641 came the great event in Warner's career. On November 12th he, with the Primate Laud and twelve other Bishops, who had taken part in the proceedings of Convocation, was impeached by the House of Commons. Warner was chosen by the Bishops to solicit their cause, and in consultation with his legal advisers put in a Plea and Demurrer. His contemporary, Fuller,



writes of him: '. . . Only Dr. John Warner, Bishop of Rochester, was He, in whom dying Episcopacy gave the last groan in the House of Lords; one of good speech and a cheerful spirit, and (which made both) a good purse and (which made all three) a good cause, as he conceived in his conscience, which made him very pertinently and valiantly defend the antiquity and justice of bishops' votes in Parliament'.

The result of this agitation against the Bishops led to their right to sit and vote in Parliament being abrogated, and when the Civil War broke out, in August 1642, Warner was forced to quit his diocese and his residence in Bromley and go into exile. For three years he wandered in the West country, and has left many interesting details in a letter written to the board of Sequestration, May 25th, 1646. During all this period Warner continued to preach, and as he says: 'I flying preached the truth, boldly and plainly, in all places against our enemy'. He appears to have been a considerable time at Ludlow, and several of his manuscript sermons headed and dated from that town exist. In 1647 Warner seems to have returned to Bromley, but another severe blow now fell on him, and by Ordinance of Parliament, December 2nd, 1647, his various spiritualities and temporalities were sequestered and sold, and later his own private property was attached to the extent of some £10,000. Two years later, 1649, Warner was freed from all his sequestrations on the payment of certain fines, and from then till the Restoration of Charles II apparently lived peaceably in retirement. He emerged into active life in 1660, and writes to his friend Dr. Sheldon: 'So far as I can learn there is not a Clergyman living who hath done or suffered (put them both together) more for the King, the Church, and the poor Clergy, than I have, neither can be more ready and willing to do and suffer the like again when justly called. If you ask me why I write all this, and why to you, I pray that you may be pleased to witness for me, that though I am utterly forgotten in all, yet that I have not forgot in any kind to discharge the part of a true and loyall subject to my Sovereign Lord, nor of as dutifull son to my Holy Mother the Church'. At the Coronation of Charles II, at Westminster, April 23rd, 1661, Warner was naturally chosen to take a part and read the petition of the Bishops in these words: 'Our Lord and King, we beseech you to grant and preserve to us and the Churches committed to our charge all canonical privileges and due law and justice, and that you would protect and defend us, as every good King in his Kingdom ought to be a Protector and Defender of the Bishops and Churches under his Government'.

Early in 1662, in his eight-first year, he completed his quarter of a century as Bishop of Rochester, and once more addressed his clergy in his own Cathedral: 'It is twenty-five yeeres since I visited in this place, and in twenty of these the Bishops' power hath been utterly taken away, and in the last two yeeres much suspended; no mervail then that the Bishop hath work inough to set all in order that is left undone or done amiss'. From then till the end of his days he worked to make up for what was 'left undone or done amiss'. A month or two before



his death Warner wrote his Will, making many bequests which have been of lasting benefit to the Diocese of Rochester. During his life he gave £200 to help towards the repairs of the Cathedral, and left a further £800 for the same purpose. He gave £2,000 to augment the stipends of poor livings of Rochester, but his most permanent memorial was the foundation of Bromley College, 'for the maintenance of twelve poore widowes being the Relicts of orthodox and loyal clergymen and of a chaplyn to minister in holy things to them according to the Church of England'.



*Tomb of Bishop John Warner in Rochester Cathedral*

Flemons, Tonbridge



He died October 14th, 1666, after a full and active life, and was buried in the Chapel of St. John the Baptist, in Rochester Cathedral, where there is a handsome monument to his memory. A contemporary sums up his character as: '... A truly great and good prelate . . . and moreover an able man. . . He was a person whose zeal for God and religion was most eminently conspicuous and fervent . . . his courage and activity in every good cause was equalled by few, excelled by none . . . he was generous to the last degree and exceedingly charitable to the poor . . . setting an excellent example to all about him. This is he of whose bounty and great liberality many distressed souls have tasted, and whose reward no doubt is laid up for him in another world'.

## BOOK REVIEW

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**L. N. Cottingham 1787-1847 Architect of the Gothic Revival.** By Janet Myles 27 x 24 cm. 176pp with bibliography and index. Lund Humphries Publishers Ltd., London, 1996 (£17.95) ISBN 0 85331 6783.

Lewis Nockalls Cottingham, who was born at Laxfield, Suffolk on October 24, 1787 and died at his home on Waterloo Bridge Road on 13 October, 1847, has not enjoyed a good press. His work as an architect, antiquary, designer and restorer, has been overlooked and sadly neglected. This omission has been ably redressed by Mrs Myles in a handsomely produced volume which discusses every aspect of Cottingham's career. Separate chapters deal with Cottingham's largely forgotten contribution to the development of Gothic revivalism, he was actually trained in the classical traditions of the eighteenth century, his Museum of Mediaeval Art, which he established in 1814 and added to up to the time of his death, church restoration, and domestic architectural projects.

It is in the field of church restoration that Cottingham is best remembered. He worked at Rochester cathedral, (what would have become of it if he had not?) Magdalen College chapel, St. Albans' Abbey, St. Patrick's ancient cathedral at Armagh and St. Mary's church, Bury St. Edmund's. Mrs Myles takes the reader through each restoration systematically, enlivening the text with well chosen illustrations.

Throughout his career, Cottingham worked for a number of patrons, designing country houses, banks, hotels, offices and shops. In contrast to Smirke, who did not design Gothic revival buildings in an archaeologically correct manner, Cottingham's domestic work was grounded in mediaeval scholarship. His savings bank at Bury St. Edmund's is an essay in archaeological correctness.

Mr Cottingham published a number of exquisite drawings of mediaeval buildings including, the Henry VII Chapel at Westminster Abbey, and Westminster Hall. Each of his architectural publications receives deserved attention here.

One of the great pleasures of this attractive book is the series of watercolours



executed by Cottingham in connection with his several commissions. That for Magdalen College Chapel, shows how little it has changed since his day. The watercolours of Snelston Hall, Derbyshire, demolished in 1952, are rather beautiful.

The Museum of Mediaeval Art, unfortunately sold after Cottingham's death, eventually comprised 2205 items, ranging from ceilings and other fittings removed from houses, to casts and models of actual tombs and statues. The museum's astonishing range is carefully analysed. It is a sad reflection on the trustees of the British Museum that they did not see fit to purchase the collection complete. It is one among many collections in this country lost through meanness.

When readers lay this volume down after reading it they will, in all probability, like the reviewer, need to revise their opinion of a gifted, but sadly neglected and maligned man.

**David A. H. Cleggett**

### *THE FOURTH ROCHESTER SAINTS FESTIVAL*

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The Dean and Chapter initiated the 'Saints Festival' five years ago, as a musical celebration. It presented a special programme of choral and orchestral music in the Cathedral.

By 1995, its scope had widened to include drama and other events, and the Friends of Rochester Cathedral became involved. A highlight of the 1995 Festival was a play the Friends commissioned, the enormously successful 'Fisher: The Two-Edged Sword' by the Revd. Tony Powell, Vicar of Borough Green.

The Friends assumed administrative and financial responsibility for the 1996 Festival, and there was a considerable 'follow that' feeling about discussion of its dramatic content. I had been privileged to work in the Festival administration on behalf of the Friends, and being also a member of Medway Little Theatre, in a spirit of 'now for something completely different', I suggested that MLT should be invited to stage some Mystery Plays.

We chose 'Noah's Flood' and 'The Second Shepherds' Pageant'. 'Noah's Flood' became the focus of a real community venture: local schoolchildren made masks and headdresses for the birds and animals in a summer holiday workshop, and they, plus some other children, played the roles. (Children also formed an important part of the audience in addition to the evening performances, we played a matinee to a nave crowded with school children).

The Ark itself was a 22ft long, 10ft high structure made in MLT's workshops and transferred to the Cathedral, attended by characters in costume in what turned out to be a great 'photo opportunity', as the phrase goes, for the press. There are so many things to recall about the plays, and here are just a few:



- \* The new translation by local author and playwright Michael Bath, accessible but retaining a medieval robustness;
- \* The music played live by early English music group, Musica Cantiana on traditional instruments;
- \* in 'Second Shepherds' Pageant', the touching nativity scene presided over by a white-and-silver angel who appeared to hover above the tableau;
- \* Mrs Noah and her 'Gossips';
- \* 'Minty' the off-stage name the cast bestowed on the large glove-puppet sheep who was so hilariously stolen from the shepherds in 'Second Shepherds' Pageant';
- \* Noah's matter-of-fact relationship with the stern God who broke off from condemning the earth to destruction by flood, to give him such workmanlike instructions about the construction of the Ark . . . and so much more.

The finishing touch was the Lay Clerks singing Compline in the Quire after performances, almost in darkness. There wasn't time for the cast to change out of their mediaeval costumes before the service, and some of them inadvertently made a wonderfully traditional and timeless picture sitting in the shadows of the Quire.

The powerful Orchestral masses for the opening and closing of the two week long Festival, were, as always, high points of the whole event. Other items included the Festival organ recital by Roger Sayer, and a jazz concert; Vespers was sung memorably by the Carmelite Brothers from Aylesford; a one-man show was presented by John Coutts, who included in his programme a poem he had written about St. Paulinus. (Incidentally, the Byron Road Children's Choir who supported John at this event, marched and sang 'When the Saints go Marching in', which the Dean had been trying to include somewhere in the Festival for four years . . .).

So . . . What next? Well, the festival has grown so much in scope and content that it was agreed before the 1996 Festival that in future it should be biennial. This will give the small band of committed organisers time to plan and prepare properly, and to raise funding (increasingly more difficult as all fund raisers know, and of major importance in this case because many of the Festival activities are by their nature, non-income generating). By the time you read this, preparations for the 1998 Festival will have been going ahead for several months.

Rochester Saints Festival is a wonderfully rewarding experience for those involved in producing it, and we are proud to help in bringing people into the Cathedral who might not otherwise be there, as well as enhancing Cathedral life for everyone.

**Hazel White**



## EXCURSIONS

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1996 was a year of variation in our events and excursions for the Friends – the Whitechapel Bell Foundry with a short excursion to Greenwich, the Geffrye Museum and Eltham Palace, Goodnestone and Godmersham Parks on the trail of Jane Austen and finally a visit to St. Albans.

It was a cold Saturday morning when we visited the Whitechapel Bell Foundry (the only heat coming from a cooling-down furnace!). It was a unique opportunity to see the making and repairing of bells. The foundry is proud of being the oldest registered company in the country and both facade and entrance to their building reflects this. Inside this 'modern' foundry things have changed very little over the years and how interesting it was to see the processes from moulding, casting, tuning and finally to the hanging of a bell in its frame ready for dispatch.

Next to the Geffrye Museum in May. It was fascinating to see the displays depicting drawing-rooms through the centuries. What a pity not more rooms were displayed as set out in the 1930's, 1940's and 1950's. So many people crammed to see these rooms with 'Ooh, I remember . . .'. 'we had one of those', etc. On from there to Eltham Palace where Edward IV's Great Hall built in 1480 with its immense hammerbeam roof is entered through the 1930's home designed for Stephen Courtauld by John Seely and Paul Paget.

The 'Jane Austen' day came with glorious weather. Lord and Lady Fitzwalter gave us a very warm welcome and Lord Fitzwalter acted as a guide to one of our three parties. it was not hard to imagine Jane writing to her sister Cassandra of 'opening the Ball by dancing with Sir Edward Bridges'. The gardens at Goodnestone Park were gorgeous as were the walks we all took. After the time at Goodnestone we journeyed on to Godmersham Park (the home of Jane's brother Edward). This estate and house has now been leased to 'Infocheck Ltd', but we were permitted to have a tour of the house and walk around the estate itself. Mr. Alwyn Austen joined us at Godmersham and gave us more information on the family.

The last visit of the year was to St. Albans where we had a guided tour of the Abbey by two superb guides and where the rest of the time there was at our leisure.

Thank you all for valued support to the Friends.

**Jean Callebaut**



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**Jean Callebaut**



## Membership Report

Our total membership is now 957, composed as follows:

Life Members:	326
Ordinary Members:	447
PCC's:	120
Schools and Colleges:	19
Companies:	14
Associations:	31

During the past year we have welcomed 7 new life members, 29 new ordinary members and 1 new corporate member. It is with sadness that we record that 16 of our members have died during the year, amongst them Mr I. J. Phillips who served on the Council of the Friends for a total of 21 years.

Members are reminded that subscriptions can be paid by Banker's Order, which saves postage and trouble, and that they can also be covenanted if you pay income tax, which gives the Friends extra income at no extra cost to members.

### New Members

Bendle, Mr D.J.  
Bendle, Mrs S.J.  
Bishop, Mrs J.  
Canterbury Cathedral Library  
Cooper, Mr R.H.  
Day, Mr N.  
Day, Mrs M.  
Dyer, Mrs L.  
Dell, Mr A.M.  
Dell, Dr P.  
Galliers, Mr M.J.  
Galliers, Mrs V.A.  
Green, Mr K.L.  
Green, Mrs K.L.  
Gross, Miss M.  
Hammond, Mr B.R.  
Haslam, Dr S.M.  
Johnson, Mr D.

Johnson, Mrs P.  
Johnston, Dr J.  
May, Mr J.W.  
Miller, Ms N.  
Monk, Mr D.R.B.  
Munson, Mr J.  
Munson, Mrs G.  
Neal, Mrs R.  
Bartington, Mrs J.H.  
Rouse, Col. I.  
Rouse, Mrs I.  
Sinclair, Mrs H.  
Stauers, Miss E.  
Stone, Revd. C.  
Stone, Mrs C.  
Thomsett, Mr M.C.  
Thomsett, Mrs M.C.  
Wilson, Dr A.W.  
Wilson, Mrs M.

### Obituary

Barker, Mr A.J.G.  
Barton, Mrs M.L.  
Bastin, Revd E.J.  
Bishop, Mr K.G.T.  
Capon, Mr E.E.  
Carrington, Mrs O.  
Good, Mrs J.  
Grace, Mr O.J.  
Hoby, Mrs I.M.  
Lyne, Miss M.F.  
Phillips, Mr I.J.  
Rashbrook, Mrs S.M.  
Seager, Miss M.  
Tapley, Mrs M.G.  
Williams, Miss K.M.  
Wills, Miss P.

**Carolyn Foreman**  
Secretary



## TREASURER'S REPORT Year to 28th February 1997

The accounts shown in this Report 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 would let the Friends' office know.

Last year I reported that The Friends had hoped to provide an amplification system for the Cathedral during the year to February 1997. This has been delayed and consequently only a token grant has been paid to the Dean and Chapter, as shown on the accounts. It is hoped that the amplification will now take place in the current year.

During the year the Dean and Chapter requested that we should pay £500 of the Saints Festival profit for September 1995 to recompense them for expenses they had paid. Although the September 1996 Festival had many accolades, unfortunately financially there was a loss. The City of Rochester Upon Medway Council agreed to underwrite the loss up to £500 and this has not yet been received and is not included in the accounts.

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

### **THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL BALANCE SHEET – 28th FEBRUARY 1997**

	1997	1996
	£	£
<b>GENERAL FUNDS</b>		
Assets		
Balance at Bank	96,160	65,304
Liabilities		
Creditors	1,299	819
	<u>94,861</u>	<u>64,485</u>
Income and Expenditure Account		
Brought forward	64,485	46,641
Movement in year	30,376	17,844
	<u>94,861</u>	<u>64,485</u>
<b>CAPITAL FUNDS</b>		
Investments		
C.A.F. Charities Aid Foundation	<u>670,267</u>	<u>670,267</u>
<b>BEQUEST FUNDS</b>		
Miss Wooton	189,597	189,597
Father Smith	246,591	246,591
Miss L. Stickland	234,079	234,079
	<u>670,267</u>	<u>670,267</u>



THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR TO 28th FEBRUARY

	1997		1996	
	£	£	£	£
<b>INCOME</b>				
Subscriptions received		8,356		9,284
Donations and legacies		3,498		13,902
Surplus on social events		912		704
Saints Festival 1995		(500)		1,983
Saints Festival 1996		(1,315)		—
Surplus on Festival Day		19		87
Book of Memory – net		25		30
Surplus on Publications		(54)		366
Gross Dividends		33,121		31,610
Bank Interest		4,246		2,627
		<u>48,308</u>		<u>60,593</u>
<b>EXPENDITURE</b>				
Salary	4,469		4,184	
Office Expenses	797		937	
Printing and stationery	924		1,168	
Postage	504		605	
Annual Report	3,187		2,837	
Bank Charges	51		—	
		<u>9,932</u>		<u>9,731</u>
Excess of Income over Expenditure		<u>38,376</u>		<u>50,862</u>
<b>GRANTS PAYABLE</b>				
Upkeep of Garth	6,000		6,000	
Choir Association	2,000		—	
Nave Lighting	—		12,992	
Ithama Lighting	—		8,026	
Faith and Fabric	—		6,000	
		<u>8,000</u>		<u>33,018</u>
Surplus for the year		<u>30,376</u>		<u>17,844</u>



## CALENDAR OF SELECTED EVENTS – 1997

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### May

Mon 26 Pilgrimage from Rochester to Aylesford  
 29 to 1 June Dickens Festival

### June

Sun 1 Dickens Commemoration Service  
 Sat 7 French Hospital Service  
 Sat 14 Concert by the Three Cathedral Choirs  
 Sun 15 Boy Choristers' Sponsored Concert  
 Sat 21 Friends Festival  
 Sun 22 Bernard Mizeke Memorial Service  
 Fri 27 King's Prep School Speech Day  
 Sat 28 King's Senior School Speech Day  
 Petertide Ordination

### July

1-3 Diocesan Church Schools Festival  
 Sat 5 Math School Founders Day Services  
 Sat 19 Rochester Choral Society Concert  
 Sun 27 Organ Recital

### August

Sat 2 Berkshire (U.S.A.) Choral Festival  
 Mon 25 Bank Holiday Organ Recital

### September

Sat 6 King's School Commemoration Service  
 Sun 7 Royal Engineers Memorial Service  
 Sat 13 Organ Recital  
 Sun 14 Commissioning of Evangelists  
 Sun 21 Battle of Britain Commemoration  
 Sat 27 Michaelmas Ordination

### October

Sat 4 Licensing of Readers  
 Sun 5 Girl Choristers' Sponsored Concert  
 Sat 11 Diocesan Choirs Festival  
 Sat 18 Voices for Hospices – Messiah

### November

Sat 8 Royal Marines Remembrance Service  
 Sun 9 Remembrance Sunday  
 Fri 21 St. Cecilia's Concert  
 Sun 30 Advent Carol Service

### December

6 to 7 Dickens Christmas Weekend  
 Rochester Choral Society Christmas Concert  
 Cathedral Carol Service  
 Cathedral Carol Service

### Times of Services:

#### Sundays:

0800 Holy Communion  
 0945 Mattins  
 1030 Sung Eucharist  
 1515 Evensong

#### Weekdays:

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



